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4 News: Exclusive first shots of Atlantis, the launch of two keyboards for CD-Online subscribers and everything else pertinent to the world of CD-i

9 Hardware: Interactivity taken to new heights with the Aura Interactor and the Aura Interactor Cushion

12 Review: Pledge your troth and gird your loins with the most excellent Kingdom 2: Shadoan

16 Review: Solar Crusade — Infogrames' stellar sequel to Chaos Control

18 Preview: Float back through a timewarp to the early 1980s with Arcade Classics

20 Music: Breaking the boundaries of promo videos, Peter Gabriel's absolutely fabulous All About Us

24 Letters: More querulous queries and corking conundrums artfully answered

27 Hot Tips: Space Ace, Inca, Link and Laser Lords are given the once over

43 Video CD: Play golf with Nick Faldo; wander through the West Country with John Betjeman; go multi-lingual with Language Director

44 Kids: Dr Zitbag's Transylvania Pet Shop arrives on VCD and it's utterly brilliant. Unless you're a teensy bit squeamish, in which case it's probably yucky

48 Movies: Fantastic films for the autumn — get hooked to The Lawnmower Man, Buster and Young Guns to name a few

COVER

Cover design by Ursula Morgan. Illustration by Sandy at Cohn & Wolfe.



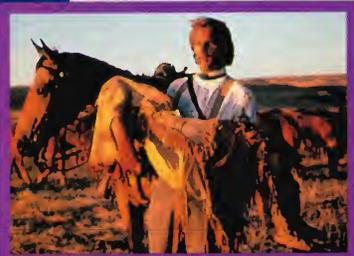
The hat returneth. With the final Levellers record of the festive season being played and the last veggie burger of summer being consumed, it hitched a lift back on the head of a rather large and scary biker called Nigel. Nigel is now ensconced in the spare room and is becoming progressively more agitated as he fails to complete *Secret Mission*. Expect to find the complete solution in these pages in the next issue as I've decided this house looks better with the walls standing. Many thanks to all those who reported sightings of the hat by the way (particularly Pat Cook — nice one).

Lots of immensely groovy stuff for you this issue, too, with three new games appearing in one form or another as well as the continued presence of our already immensely popular, world beating and all in all rather wonderful, import section. Let us know what you think.

Now that the keyboard's out for the CD-Online service there's no excuse for not sending us your opinions and suggestions. And if you can think of a way of pacifying Nigel, bung that through the wires too.

Andy Stout
Editor

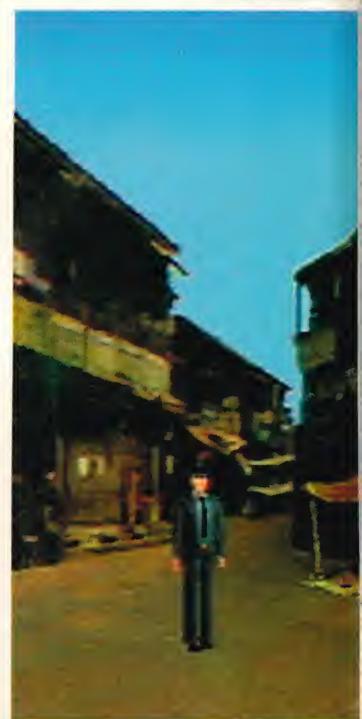
50 Imports: More Video CD movies from over the pond plus games Third Degree and, er, Name That Tune



Atlantis Unveiled



Since the very existence of Philips' top secret *Atlantis* project was unveiled in these pages at the start of this year, news about the game has been thin on the ground to say the least. That it was to be a 3D, first-person blaster we knew. That it was to have an underwater theme we knew too. As to what it looked like, though, we didn't have the foggiest. So we are enormously chuffed to show you these exclusive, first shots of the game which is slotted currently for a January release. What more can we tell you? Well, nothing really, but by next issue we'll have some solid details for you if we have to bribe every person in Philips to get them. So, you'd better start saving up then.



You Have Been Warned

ATaiwanese electronics company, Huge Technology, is negotiating a distributor for a new



Keyboard Launches

Finally, after what seems like months of waiting, Philips has launched the long-awaited keyboard for the CD-i player, the Philips CD-i Keycontrol. Coming in at a delightfully compact 28.5 x 14 cm and with a mammoth 12 feet of cable attached this should hopefully drastically improve the life of CD-Online users and mean that e-mails can be composed in under a couple of hours. Bundled with a splitter cable to ensure the modem can be used simultaneously on certain models with a single input jack, the keyboard costs £47.99 (inc. P&P) and is available directly from CD-Online. The Keycontrol is not yet compatible with the 450 and 380 players but this will be rectified with the release of version 3.0 of CD-Online's software. But that is not the end of it, as Falmouth-based Genesys Developments Ltd has also



launched a nifty little gadget called the CD-i Keyboard Converter. Priced at just £29.95 (plus P&P), simply plug any industry standard 102 key keyboard into one end and the other into a CD-i input socket and you're away. Alternatively, if you don't have a keyboard, you can pay £42.45 (plus P&P) and get one thrown in with the Converter. Marvellous. The Converter, keyboard and a keyboard extension are all available either from your usual stockist or contact Genesys Developments Ltd, Waterside Court, Falmouth Road, Penryn, Cornwall TR10 8AW, telephone 01326 375245.



device called a TV Manager. The size of a pocket calculator, it attaches to the TV power cable and on entry of a master code can be

programmed to cut the power as and when. So, those of you who have been annoying loved ones by playing *Secret Mission* till all hours — watch out...

win...win...win... WIN YOUR VERY OWN KEYBOARD AND CD-i CONVERTER

Be one of the first 10 correct answers out of the hat and you will be sent a CD-i Keyboard Converter. The next 10 correct answers will receive a £10 money off voucher which can be used towards the purchase of a CD-i Converter.

If you would like any further information on this product, please call Genesys on 01326 375245.

Answer the following question and send your answer, with your name and address on a post card to: Genesys Developments Limited, Waterside Court, Falmouth Road, Penryn, Cornwall, TR10 8AW to arrive before Friday, 1 November. The winners will be notified by post and their names will appear in the December issue of *CDi Magazine*.

Question: In which county was the CD-i converter created?



Retroactive

A new quiz title called *Do You Remember the 60s* is threatening to be released sometime soon. At least, that's what a press release that slid through the fax last week using lots of wonderful old 60s words and phrases such as "swinging" and "cool cats" told us.

Mass Slippage

Hands up all those who popped down to Ladbroke and put a fiver on *Creature Shock* not putting in an appearance this year. Well done, you probably now have £5.01 in your pocket. Yes, unfortunately *Creature Shock* has slipped down the release schedules again, it's new launch date being put around January 1997. It's in good company, though, because joining it on the shelves around then should be *Braindead 13*, *Atlantis* and a new one on us called *Lost Ride*.



Flat as a Pancake

Looking for that elusive present for the CD-i owner who has everything? Search no longer because Philips has just unveiled the first generation prototype of a rather wonderful flatscreen TV at the Hanover CeBit. Although it is not expected to be on sale until next spring, the Flat TV (as they are calling it) is already making serious waves. Measuring a gigantic 107cm across, the screen is under 10cm thick and can be hung on a wall, mounted on a stand or suspended from the ceiling. But more importantly, it

overcomes the main problem that other flatscreen prototypes have suffered from — namely, you have to sit right in front of it to see anything. This one has a viewing angle of 160 degrees, meaning you would have to stand right by the wall beside it not to be able to see anything. Philips definitely sees this as the future and, with the home cinema craze continuing to boom, the company expects to sell one million units across the world by 2000. Initially, though, the TVs are more likely to be made to order. The price? A cool £7,000.



Crystal Clear

Those of you with scratched and unplayable discs lurking at the back of your collection might like to know about a new CD cleaner called Crystal Disc. Available in major record shops and even supermarkets, the manufacturers claim that by applying an acrylic coating to the surface of the CD, grease and grime can be wiped off and it can "repair" scratched discs, allowing the laser to read through the damaged area. Were we sceptical? Of course, so we put it to the test. Okay, so this may not be the most scientific test out, but we left an ordinary audio CD upside down by the editorial computer for a week where it got used as a coaster. After a week of abuse it was covered in scratches, coffee stains and what looked suspiciously like the remains of a cream cake and unsurprisingly, when we went to play it, the CD player spat the thing out. We eventually got one track to play, but it was skipping so badly you could hardly hear anything. However, after a quick dose of this stuff, the disc loaded fine, all tracks played perfectly and it was nice and shiny again to boot. Impressive stuff.



IMPORT WINNERS

1. In what style did Quentin Tarantino choose to tell *Reservoir Dogs*?

Flashback

2. In *Robocop*, which firm runs law enforcement?

Omni Consumer Products

3. In *Terminator 2*, what is the name of the advanced shape changing robot?

T-1000

Thanks to Oakland CDi (Tel: 01782 832979), the winner of this competition, Barbara Davies from Bath will receive the 470 CD-i player and her choice of 3 CD-i import discs.

Of the runners up, Ian Baxter from Nottingham will receive two CD-i import discs, and Miguel Rios from Norwich will receive one CD-i import disc.

KARAOKE WINNERS!!

1. From which country did Karaoke originate?

Japan

2. What does Karaoke actually mean?

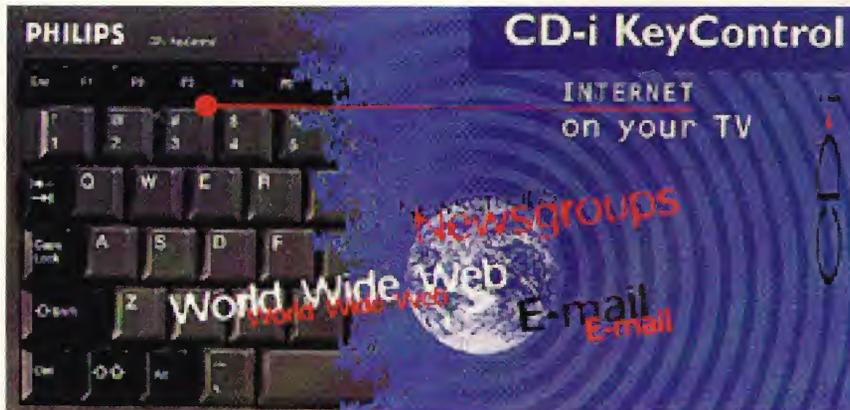
Empty Orchestra

3. What feature of the Karaoke pack did Andy Stout like the most?

Echo control

Thanks to XDRA DISCS (Tel: 01206 751143) the winner, Karl Williams from Wallington in Surrey gets the Karaoke System. The runners up listed below will all receive a Karaoke disc: Mr. S. Hanson from Doncaster; C. Cooper from Kent; Robert Webber from London; Lynn Fellows from Birmingham; C. Mussett from Essex; Mark Philpot from Kent; R. Shrubsole from Kent; J. Hall from Derby; G. Schrader from Liverpool; and J. Gillespie from Ayrshire.

Yes, lurching out of the cyber-gutter and lapsing into virtual scouse, it's Dave, again — and having discovered multi-tasking, he's liable to land back there mighty soon



that is the way the Internet is designed — or something). And there's the possibility of CD-Online subscriber home pages. And it will turn RAMRAID into the first pan-European, hybrid, networked game. It's got to be a laugh hasn't it? Just picture yourself taking on Edam Van De Clog from Holland for the title of European RAMRAID Champ... it'll be like Wembley all over again, won't it ("Four one! Four-hor one! Four one! Four one!")?

I s'pose my life would be easier with a bit

Dave's Words Of Wisdom:

The other day this cheeseburger walked into the Dave's Place virtual bar. No, seriously! "Hello there Dave," he says. "Any chance of a pint?"

"Sorry mate," says I, quick as a flash. "We don't serve food."

All right, all right! I know it's a bad joke but I'm only a barman. Although these days, even in the bar trade, you have to get used to this idea of "multi-tasking", know what I mean? A barman one minute, stand-up comic the next...

Take me, for example. Time was I'd only have to pull the odd pint or two (and believe you me, virtual beer can make a very odd pint indeed) but these days I'm a barman, an agony uncle, a journalist and, since the release of the first CD-i Key Controller I'm everyone's favourite pen-pal as well.

That's right! The CD-i Key Controller is out and about and, judging by the size of my mailbox, a right roaring success. That tragic affliction, familiar to all CD-i enthusiasts, of RTI (Repetitive Thumb Injury), also known as Gamer's Thumb, is now a thing of the past as the Key Controller has opened up whole new possibilities for longer e-mails, newsgroup postings and online chat.

What's more, with next month's release of the next generation CD-Online disc, the browser software will make the Key Controller compatible with all CD-i models. And it will support even more features of HTML (that web-y, language-y, thingummy



more help from the Dave's Place team. But since me musical mate, Siggie, went off to interview Metallica he reckons he's some kind of star; Uncle Eddy just wanders around muttering "Southgate!" to himself and as for Doctor Johnny Whippet? Well, since he found London's online Virtual Real Ale Pub Guide (<http://alt.venus.co.uk/vpub/>) I haven't seen the old soak!

Of course, not so long ago I had me sister Rosie helping out around the place as a hostess (No! Not that kind of hostess you dirty beggars!). But now she's gone too! Fed up with the weather this side of the pond, she boarded a plane to the good ole US of A with a cry of "once more onto the beach dear friends". Rumour has it that she found love online, but I wouldn't like to comment. All I know is that I'm left to answer Rosie's e-mails. Now, I ask you, multi-tasking's one thing but trying to fill my sister's shoes? That's just plain silly...



Feel the earth move as you play your beat-'em-ups. PATRICK BATEMAN gets wired to the virtual vest

SHOCK TACTICS

Video gamers have had to put up with some interesting accessories over the past 10 years, ranging from the useful and innovative to the dumb and worthless. Remember the “mind controller” for the original 8-bit Nintendo? Basically, you sellotaped it to your forehead and controlled the on-screen character by crinkling your face up and frowning (hence the “mind control” tag). Funnily enough, it didn't sell like hot cakes. Bung that in category “B”.

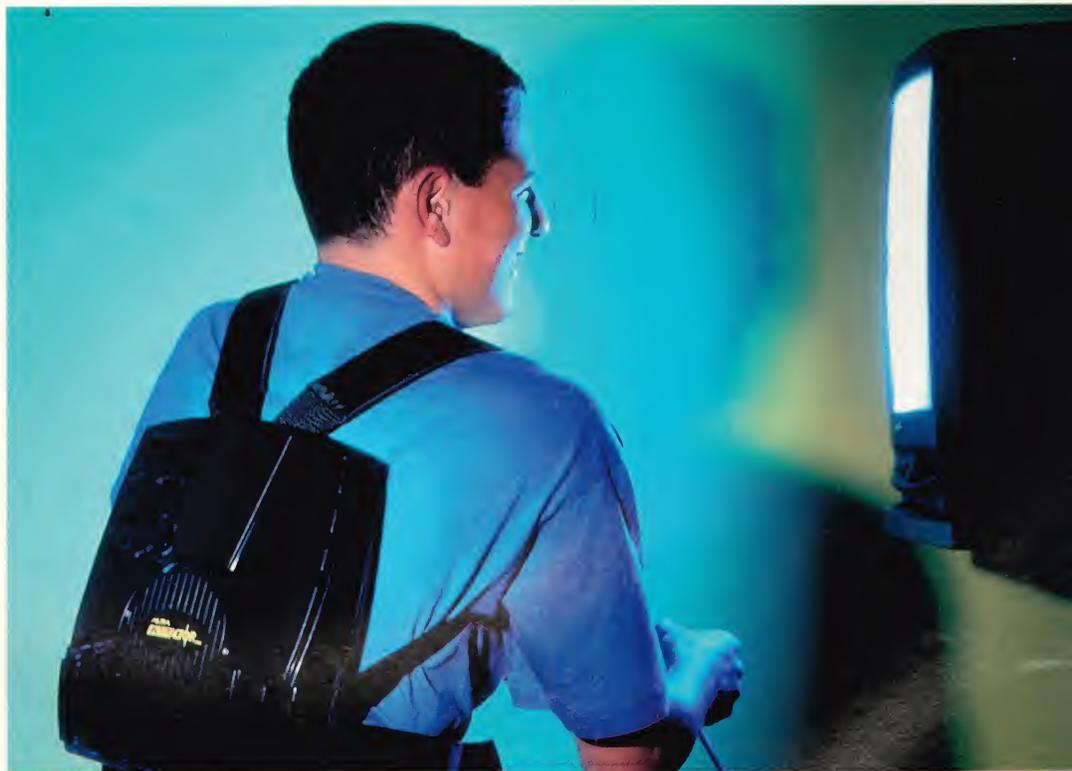
Which is where the Zone Controller, a motion-sensitive floor mat on which you performed karate chops and roundhouse kicks which were then passed — somewhat erratically — on to the console, also belongs. Part of the problem with this innovation was the number of parents who complained that while attempting a flying drop-kick to knock out Streetfighter's M. Bison, their little Jimmy leapt straight out of the third-floor window and suffered multiple injuries. Or even worse, knocked over a prized piece of Waterford crystal. “B” again.

No one has given up on the idea of extending interactivity, though, and the latest contender is the Aura

Interactor, the so-called “virtual vest”. Basically, this is a plastic amplifier with shoulder straps to ensure that it sits at the base of your back. When it is plugged into the headphone socket or audio output of a games console, VCR or hi-fi, the device converts the low-frequency sounds into bone-jarring vibrations. So, instead of just seeing

and hearing the on-screen punches, gunshots and explosions you now get to feel them too.

“The Interactor will bring a new dimension into today's games and will breathe new life into long-forgotten favourites,” says Aura spokesman Neil Macklin. “Once you try the Interactor, you won't want to play a game without it.”



AS THE PEACEMAKER'S NEUTRON LASER UPLINKS THE PLANET TO INHABITANTS.

THE INTERACTOR RESPONDED, CONVERTING THE BASS SOUND INTO SHOCK VIBRATIONS.



AN ELECTRICAL CHARGE SWEEP ACROSS THE SYSTEM.

The device comes in a comprehensive package which includes a bewildering variety of cable connectors, a power amplifier and the Interactor vest itself. There is documentation aplenty, with various manuals explaining how you wire it up to the latest superconsoles.

Basically, you plug a lead into the CD-i player's headphone output and this feeds the power amp which filters off the extraneous sound information (like music) and sends the diaphragm-busting bass along another wire to the virtual vest.

You may have gathered by now that when you wear the Interactor you are connected physically to both the CD-i player and the mains, bringing a whole new meaning to the phrase "getting wired". Good job then that the manual warns against using the vest in — or near — a bath, kitchen sink or swimming pool.

So, having made sure that you're not standing in the kitchen sink, it's time to start up your virtual vest. The first disc I tried it on was the beat-'em-up *Mutant Rampage*. Within seconds the Interactor kicked into life, bouncing around like a demented washing machine and giving my lower back and kidneys a thorough working over.

Along with the good vibes, however, there was also a lot of distorted

audio and music — it sounded like someone had dumped a cheap transistor radio into a bucket of fax machines. Some serious tweaking of the filter controls on the amplifier managed to reduce the aural damage slightly — but it remained a serious distraction from the on-screen mayhem. The only solution is to turn down or silence the in-game music, or turn up your TV's speakers so that it drowns out the cacophony erupting from your lumbar region.

Experimenting with some other CD-i titles confirmed that the Interactor simply doesn't like games with lots of background music and/or dialogue. The filters just can't cope with the level of information streaming off a CD as they were originally designed to cope with the more modest sound bandwidth generated by 16-bit consoles such as the Megadrive and the SNES.

Certain titles that relied heavily on FMV footage, such as *Mad Dog McCree* or *Thunder In Paradise*, were virtually unplayable because there are no options to turn off the music or dialogue which otherwise swamp the Interactor. It's a shame because it's great fun to fire your Peacemaker revolver and feel it kick like a mule.

So, "A" or "B"? Well, it's a great laugh, but it's hardly the gameplay revolution promised by its makers.

Despite the high falutin' claims for the technology — apparently it is derived from NASA research aimed at combating vibration on the space shuttle — the Interactor is still a cumbersome beast in operation. The filtering is hit and miss to say the least and quite often you spend more time fiddling with the options rather than enjoying the game.

The manual promises that new games are on the way which are



Good Vibrations

Explosions, throbbing engines, soaring jets — **BEN SOUTHWELL** thumps up the power with the **Aura Interactor Cushion**



...THE IMPACT WAS IMMEDIATE. ELLIOTT DIVED FOR COVER.

specifically designed for the device, allowing more precise “mapping” of the vibrations to sound FX and enabling different layers to feel their own special vibes.

When you can get it working, it is highly enjoyable and despite its expense (£70 is not cheap) some people are simply not going to be able to resist it. Call it an “A-” or a “B+” and prepare to sit down gingerly for a week.



I thought they were joking, a cushion that vibrates with the bass frequencies from your CD-i, hi-fi or PC. Very kinky. “No really, it makes you feel as if you are really there. Engines throb, jets soar and explosions happen right behind you,” they said reassuringly. Hmm, exactly. Well, yes, exactly.

The Aura Interactor Cushion is a cushion that you put on the back of your favourite viewing chair. You just lean back and let those vibrations (good or otherwise) take over — the Beach Boys will never sound the same again.

Basically the Interactor is a power amp and a speaker in a cushion. Plug the power amp into your hi-fi, CD-i, video, TV, PC or (and I suspect this will be the biggest market) games console, plug the power amp into the cushion and suddenly all the bass is translated to pulsating vibrations behind you. You can adjust the power to very gentle or utterly throbbing and there are various filters to allow you to hear more or less or just feel.

But does it work? Well, I thumped up the power straight away and nearly fell off my chair. It’s an extremely strange effect at first, but gradually you become used to it. Optimum performance is a bit like driving, you keep having to change the power depending on the nature of the scene you’re watching.

After a while this becomes tedious and you settle for a steady compromise. The filters didn’t make much difference

to my ears or bottom, but then maybe I’ve been playing my CD-i too loud for too long.

Explosions are great, driving is great, car chases are even better and air combat is mega. *Top Gun* is a scream as are all the Bond films, but something such as *When Harry Met Sally* does not really benefit from a throbbing behind. I can’t wait for *Jurassic Park* on CD-i, the T Rex will be a monster.

But seriously, gimmicks aside, sometimes I found the constant thump in the back irritating. Every bit of bass is boosted and delivered to your *derriere*. Of course, there are times when you want to be “in the driving seat” but you don’t want to be playing the bass guitar as well.

A car chase with thumping bass music and you feel you should be dancing. Some way of filtering out the music and boosting the effects would be a good idea, but that is probably asking too much.

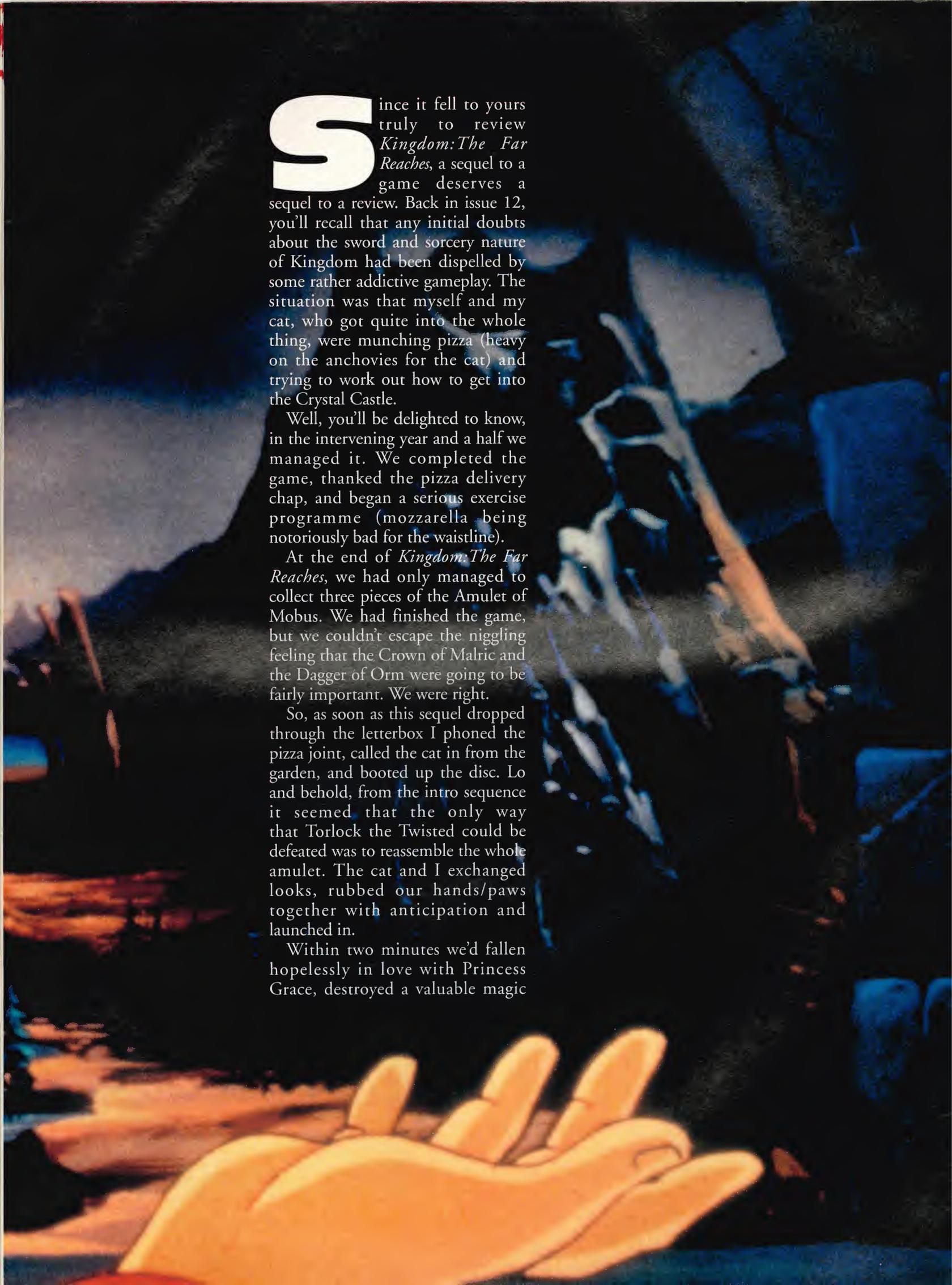
The best time to use the Interactor cushion is undoubtedly when you are playing racing or flying games. Suddenly, your console becomes an arcade and you need never leave home again.

And the kinky side of it all? Well believe it or not, there is actually a warning in the handbook, that reads: “Do not sit on it, as it may get damaged.” I wonder how many “damaged” cushions will be around by this time next year...

reVIEW

KINGDOM II SHADOAN

Much the same as Kingdom I, CapDisc's sequel is an animated adventure of mammoth proportions but, says **ANDY STOUT**, be prepared to die a lot



Since it fell to yours truly to review *Kingdom: The Far Reaches*, a sequel to a game deserves a sequel to a review. Back in issue 12, you'll recall that any initial doubts about the sword and sorcery nature of *Kingdom* had been dispelled by some rather addictive gameplay. The situation was that myself and my cat, who got quite into the whole thing, were munching pizza (heavy on the anchovies for the cat) and trying to work out how to get into the Crystal Castle.

Well, you'll be delighted to know, in the intervening year and a half we managed it. We completed the game, thanked the pizza delivery chap, and began a serious exercise programme (mozzarella being notoriously bad for the waistline).

At the end of *Kingdom: The Far Reaches*, we had only managed to collect three pieces of the Amulet of Mobus. We had finished the game, but we couldn't escape the niggling feeling that the Crown of Malric and the Dagger of Orm were going to be fairly important. We were right.

So, as soon as this sequel dropped through the letterbox I phoned the pizza joint, called the cat in from the garden, and booted up the disc. Lo and behold, from the intro sequence it seemed that the only way that Torlock the Twisted could be defeated was to reassemble the whole amulet. The cat and I exchanged looks, rubbed our hands/paws together with anticipation and launched in.

Within two minutes we'd fallen hopelessly in love with Princess Grace, destroyed a valuable magic

Two minutes after that we'd loved, destroyed, been hit and then were trampled to death by an elephant. Kingdom II is nothing if not varied



tapestry by mistake, then were hit repeatedly with a stick by an old man and were crushed by a rock hurled by the Plague Magician. Two minutes later we fell in love, destroyed a tapestry, got hit by an old man and had been trapped by a length of be-magicked chain. Two minutes after that we'd loved, destroyed, been hit and then were trampled to death by an elephant. *Kingdom II* is nothing if not varied.

Kingdom II is roughly the same as *Kingdom I*, although with slightly improved animation and sound and, all in all, is a quality game. If you haven't got part one, then don't despair, this game stands alone.

Kingdom II is an animated adventure, but before you run out into the road shouting "Not another bloody *Dragon's Lair*" this is quite different. Yes, things happen and the animation stops while you make a decision about what you're going to do next, but this is way more complex than just picking one of four directions to leap in to.

Here, you can move off if you want to (the cursor changing as it moves over hot spots on the screen), but you can also decide to use one of the objects and artefacts you are carrying with you. On the whole,

this gives you about 10 options at every decision point and normally only one works.

It's worth mentioning here about the save game feature and it is a good idea to use it pretty often. *Kingdom II* has a large and inventive number of ways for you to die encased in its code and having to start from the beginning again too often would probably start to drive you a teensy bit insane after a while.

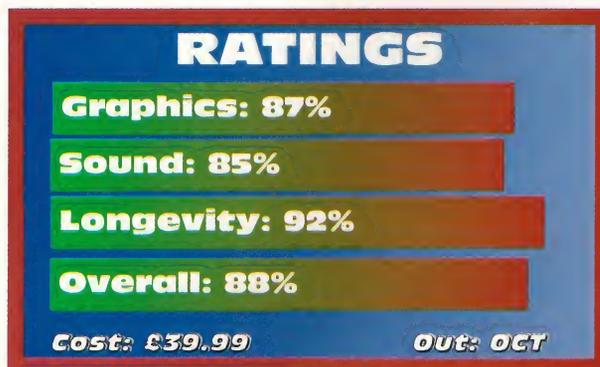
And you will have to start from the beginning, because not only will you die a lot but this game is also huge. *Kingdom I* had about 300 different scenes and 40 maps (which you can toggle using button 2 on your controller) and, while we haven't got any actual statistics on this one, it looks to be about the same size. This makes it a game of mammoth proportions and something that's going to take you several sessions at the very minimum. Likely as not, you'll be at it for a good deal longer.

The only bad point to *Kingdom II* is that developer CapDisc does not appear to have taken on board any of the criticisms about the first

game, the worst of which is that there is no way of bypassing the animation sequences. This means that you can find yourself going through the same sequence quite a few times and learning the speeches off by heart, which can become exceedingly annoying, particularly if you're standing on the watchtower at Alcalash for the "nth" time and yet again a disembodied voice says cryptically, "Black swans are the only way to the island in the Murky Lake."

As grievances go, though, it's a pretty minor one and I wouldn't have mentioned it if the cat hadn't pointed it out. Perhaps aimed at slightly younger players, *Kingdom II*, is a fine game with enough depth to keep the average CD-i owner happy for weeks.

Time for more pizza...



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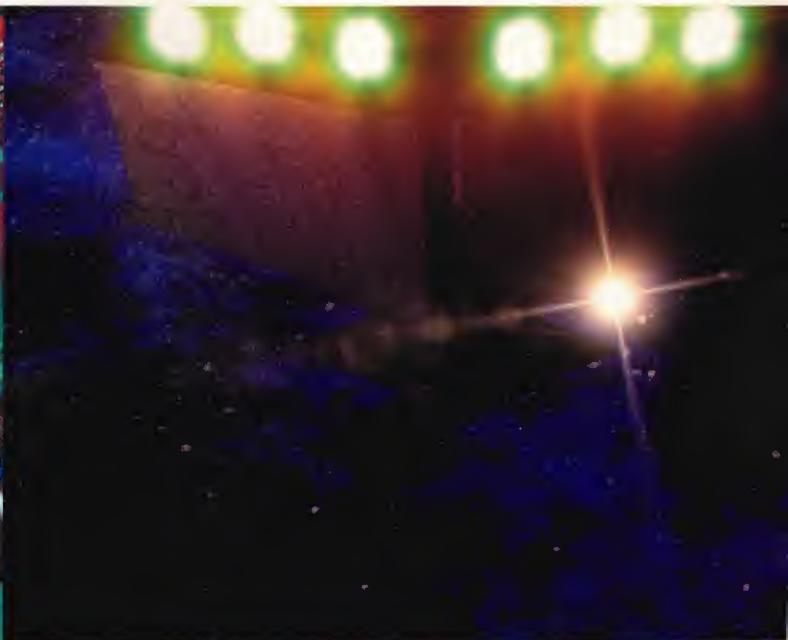
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SOLAR CRUSADE

Everyone said *Chaos Control* was too easy, so Infogrames really had to come up with the goods with *Solar Crusade*, the sequel. JASON ALESI finds a game that's not only a masterpiece of design, it's also guaranteed to keep you glued to your console for days...

No one ever disputed the fact that *Chaos Control* looked fantastic. As you swooped through the decaying concrete canyons of a flooded and crumbling New York, you couldn't help feeling that finally we had a game that made full use of CD-i's MPEG playback capabilities. Okay, so the trade off was that the game was "on rails" and you had no control over where you were going, but you could live with that.

But the game was too easy and we had sackfuls of letters bemoaning the fact that people had managed to complete the game first time in a little under two hours. Infogrames has taken care to make sure that this will not happen for a second time.

So what improvements has Infogrames made? First, the game



has been rendered at 25 frames per second whereas *Chaos Control* was only done at 16, even though it played back at 25. The result is a far smoother playing experience with your viewpoint swooping and sweeping through the canyons of Mars or an underground lake in Mexico. It looks good. In fact, in some places it looks a lot better than *Chaos Control* ever did, particularly

the battle sequence in deep space with its disorientating changes of direction and perspective and lovingly detailed background explosions.

Then you have the two-player option which greatly increases the game's enjoyment if you're battling with a friend to fend off more of the enemy than they can. This comes into its own with the Peacekeeper

revolver. Shooting games on CD-i are a nightmare with the infra-red controller, enjoyable with the joypad and excellent fun with the revolver. If you plan to buy *Solar Crusade*, go for the revolver as well, it's worth it.

Other changes include more branching and options for heading off in different directions throughout the levels plus the introduction of multiple weapons. There are

STORYLINE

It all starts where *Chaos Control* leaves off, with the Terran forces supposedly victorious and the Kesh-Rhan being well and truly thumped. Jessica Darkhill — she of the blonde hair and dodgy lip-synching — is suspicious, though, and manages to persuade the cantankerous old Admiral to take a ship out to Mars where she suspects something odd is happening. Naturally, their ship picks up a strange echo in Quadrant 457805 (which they should have known would be there. Whenever something odd happens it always happens in Quadrant 457805) which turns out to be an abandoned Terran vessel.



"Try to find the black box," she says, giving us all the comforting thought that regardless of how technology progresses those black boxes will still be the only indestructible objects made by mankind. Why they don't make the whole aeroplane out of the same stuff beats me, but anyway... Unfortunately for all concerned, the Kesh-Rhan left a beacon on the ship which emits a signal and battle is joined once more.

Hopefully, you'll wipe out the K-R forces on Mars and Phobos when, just as you're chasing them out of the system, a green beam appears from out of a spatial rift which has appeared suddenly and strikes out at earth. Unidentified flying alien ships appear and start attacking the Kesh-Rhan. Just when you start celebrating, they turn on the Terran force as well. Jessica then leads the Terran forces in defence of the Kesh-Rhan and an uneasy alliance is formed.

The beam hit its target in the middle of the Andes and the combined forces set out to investigate... Play on.

hidden bonus stages strewn throughout the game as well, which sometimes hold the key as to whether you have enough ammunition to complete the level. Fail to access them and you will not make it.

For the rest, the format's the same — bursts of action followed by animated cutaways with rendered spaceships. The enemy ships are still masterpieces of design and the whole thing looks fabulous, only slightly marred by the antediluvian looking sprites that compromise the cursor and the laser beams.

So to the longevity. Well, a game of this nature is never going to have the depth of a *Flashback* or a *Secret Mission* but *Solar Crusade* is going to take longer for you to complete than *Chaos Control*. Okay, so you have to be intelligent about this and on easy mode, two people will probably reach the end without breaking into a sweat. Whack the game up to hard, though, tell your friends to go home and see how far you get.

RATINGS

Graphics: 86%

Sound: 79%

Longevity: 81%

Overall: 82%

Cost: TBA

Out: NOV

Remember standing in greasy arcades thinking games such as *Galaxian* were the biz? JASON ALESI does. He relives those days of dreadful graphics but fantastic gameplay with *Arcade Classics* on CD-i

ARCADE CLASSICS

In the beginning there was *Pong*. And the assembled multitudes gazed upon its screen and pronounced that it was good. Decimalisation had just swept the country and people queued up to place their bright, shiny new 2p pieces into its ever open mouth and tried to imagine that they were Jimmy Connors or Nastase.

And at *CDi Magazine*, we take our hats off to anyone who managed to as well. Such quantum leaps of the imagination are only normally reserved for those who think that Jean Claude van Damme can really act when he puts his mind to it. The game was, quite honestly, rubbish.

But this was 1972, and Atari's first ever video game machine was a tad basic with just two white lines bouncing a pixel back and forth between them. The only polygons in evidence were those that made up the cabinet of the game itself and Sprite was something that you got in a can (though it was called 7-Up then). *Pong* had as much in common with modern video games as the Model T Ford has with a Ferrari; the idea is there but technology has moved on.

Things really didn't start to move until *Space Invaders* in the late 1970s. This was more like it. You had to blow things up and the nation's video gaming youth embarked on the slippery slope to moral depravity.

This was the golden era. Out of these times came *Galaxian*, *Pac*

Man, *Asteroids*, *Missile Command*, *Battle Zone* (the first ever 3D game), *Defender*, *Scramble* and a host of others. They all had two things in common. First, they looked dreadful and second, they sounded worse. But they did have that elusive quality of gameplay. You might have

Ms Pac Man needs no introduction, as it still remains one of the abiding greats of computer games

been squinting at a range of blurred pixels on a screen while what sounded suspiciously like the sound effects of a shaky episode of *Blake's 7* exploded in your eardrums, but by then you were hooked all the same.

And it was this quality which led to the rise of retro-gaming over the past couple of years and the weird sight of people with high-powered Pentiums buying emulators so that they can play their old C64 games on a couple of grand's worth of computer equipment. This is being written on a Mac and what do you suppose the game software lurking on the hard disc is? — the latest Gourard-shaded polygon blaster full of sampled sound and glorious texture-mapping? Nope, it's *Asteroids*.

Soon CD-i owners will be able to indulge in their nostalgic fantasies,



too, with the release of *Arcade Classics* which should be slithering onto a shelf near you before Christmas. Nothing has been altered in the games on offer — apart from some pre-rendered stills when you boot them up. The graphics look the same as they always did, the sound is about the standard you'd expect from a keyring but, the gameplay is still fantastic.

You get three games on the disc — *Ms Pac Man*, *Galaxian* and *Galaga*. *Ms Pac Man* needs no introduction, as it still remains one of the abiding greats of computer games. Clear the mazes, chase the ghosts, eat the fruits... *Galaxian* was *Space Invaders* with knobs on. The first time you played it you'd think it was a piece of cake, then all of a sudden the blighters would start diving straight at you, forcing you to perfect the late pass under the descending enemy and picking them off right on the tip of your ship.

Galaga made things even more complicated with the enemy ships looping and pirouetting into attack formation from the sides of the screen. The first time they do this it's simple, you can just pick them off at your leisure. But by the time you get to the second level, they've started chucking bombs at you and things get decidedly hairy.

Demanding it's not, but it is simple, addictive gameplay that will keep you in front of your TV for hours. *Arcade Classics* will be essential stuff when it comes out.



Delayed and then delayed again while the encoding was sorted out, Peter Gabriel's *All About Us* has finally arrived on Video CD. **ANDY STOUT** finds an amazing disc that leaves him breathless

Main image of the essence of a dancing woman was created by **DAVID SCHEINMANN**

ALL ABOUT



US

This is a collection of videos taken from Gabriel's 1992 album *Us*, a platinum selling record that built on Gabriel's reputation following the global success of his previous album *So* and the hit single *Sledgehammer*. *Sledgehammer* was the record that really broke Gabriel to the world, taking him in one leap from a respected artiste to mega-seller and, good though the record was, you can never escape the suspicion that the video had something to do with it.

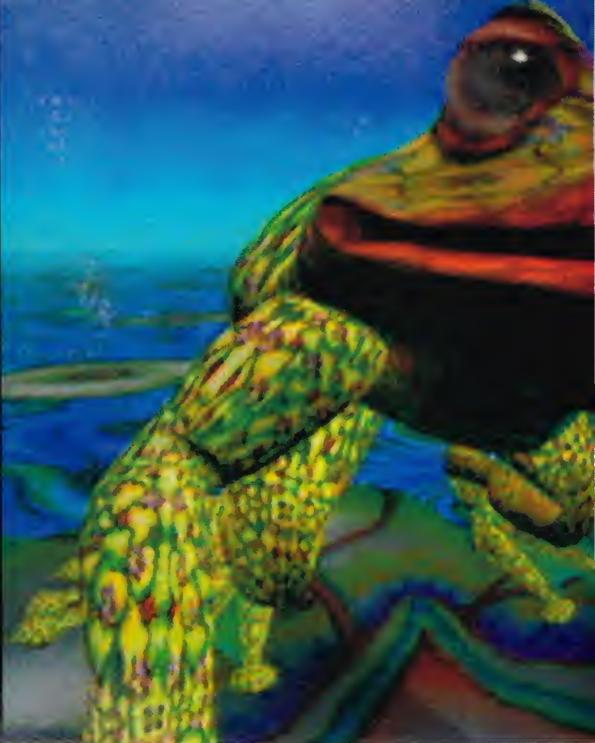
Many singers and bands had embraced the relatively new medium of video, but at the time (1986), few had realised its potential. Gabriel changed that with a video that still looks stunning — a mixture of clay animation, time-lapse photography and computer special effects that bombarded the eye and made jaws drop all over the world.

Gabriel has been playing with the promo video ever since, twisting it and warping it to his own ends. Not everything has worked (the six minute embrace with Kate Bush for *Don't Give Up*, for example), but most of it has and this collection is nothing short of breathtaking.

Interspersed with short clips along the lines of a "making of" sort of thing, *All About Us* shows that Gabriel has taken the promo video artform to new heights (well, it did a couple of years ago when it was first released on video anyway). Using the best directors in the business and collaborating with the artists that interpreted the music for the original audio CD booklet, some of this stuff is truly amazing.

Digging In The Dirt, with its almost painful self-analysis is up first. The video follows the same rough format of *Sledgehammer*, interspersing animation with live action photography. It uses a vast range of film speeds ranging from 500 frames per second for slow motion to one frame every seven hours for the time-lapse stuff. The result is a multi-layered assault of

DISTRIBUTOR: Philips
RUNTIME: 60 mins
PRICE: £19.99
RATING: 5/5
ENCODING: Excellent
AUDIO: Excellent



imagery, as is *Steam* with its exploration of sexuality and sexual stereotypes. There is also a brief snippet of the work that went in to Gabriel's live performance of *Steam* at the 1992 Brit Awards, the results of which are suitably amazing despite the fact that Jarvis Cocker doesn't take the stage.

Blood of Eden, with its modern retelling of the Adam and Eve myth (Gabriel as Adam, Sinéad O'Connor as Eve — not the obvious choice, perhaps, but it works) is superb too, as is German painter and sculptor Stefan Roloff's work for the brooding instrumental *Zaar*. The real corker though comes at the end with *Kiss That Frog*.

The video for this was made specifically for an interactive ride (you know, the ones you climb in, sit down and then the whole thing starts throwing you about as the cabin is jostled and shaken by hydraulic rams) called Mindblender that Gabriel toured round the United States. Using the latest in computer animation, the images rush around the screen like pixels on amphetamines, the giant frog in the title leading the action in this besiliconed retelling of the old fairy-tale. It is, in short, superb, and it's a credit to the standard of encoding that you can only spot the briefest outbreak of the deadly mosaic as the objects swarm around the screen.

Music Notes: Peter Gabriel

Ah, the Genesis chap Have you been hibernating or something? Gabriel left Genesis in 1975 and has been ploughing his own furrow ever since. *Done much then?* Just a bit. Ten albums down the line he's probably one of the most influential artistes in the world, credited with making the promo video into an artform and introducing world music to the West. *So?* Very funny. His first four albums were all called simply Peter Gabriel. The Yanks told him that he couldn't do it again, he just shrugged his shoulders and said "So?" *Hmm. Anything else?* He also set up

WOMAD (World of Music Arts and Dance), which has staged festivals in more than 70 countries, after working with African musicians and the Real World label, one of the premiere world music labels in the world.

Busy chap Some would say driven. Biko has become one of the most well-known protest songs and Gabriel has been involved with Greenpeace and Amnesty International.

An overactive overachiever? Quite, but his albums now only seem to be coming out in five year gaps. The next is due in 1997 with studio time already booked for this autumn.

Listening leads Peter Gabriel III, Us, Passion (film soundtrack).

Digging in the Dirt

DIRECTOR: John Downer

A video that was never shown on British TV in its entirety because two scenes, one where Peter appears to be attacking an actress but is in fact swatting a wasp and another where he is buried alive and digging his way to the surface, were considered too disturbing. Peter had the unenviable job of lying motionless while giant snails crawled over his face.



Solsbury Hill

DIRECTORS: Graham Dean, Peter Gabriel & Jerry Chater

A video using some of Gabriel's own family films, both of his childhood and that of his children.



Steam

DIRECTOR: Steven Johnson

This video pokes fun at sexual stereotypes. At the time, it showcased ground-breaking work using real-time 3D effects and image generators. The song has also been described by Gabriel as "hot, wet and wobbly." For the live performance at the Brit Awards, Peter ended up cocooned in a silicon body-builder's outfit and had to be carried on stage.



Zaar

DIRECTOR: Stefa Roloff

A magical video, *Zaar* was made completely by Roloff who was given a totally free reign to create a purely animated piece which reflected his own impressions of the music.



Come Talk to Me

DIRECTOR: Matt Mahurin

Mahurin created the "worm-head" image of Gabriel for the front of *Xplora-1* and this is another case of a director given free reign to explore and interpret the emotions in the music. It concentrates on the idea of visual and emotional transformation and contains powerful images.



Blood of Eden

DIRECTORS: Michael Coulson & Nichola Bruce

"I wanted to use the biblical images in *Blood of Eden*," said Gabriel, "because it was the time when man and woman were in one body and, in a sense, in a relationship, in making love, there's a sort of struggle to get some form of merging of boundaries, a real and powerful union." Sinéad O'Connor, who sang on the record and performs in the video, provided the emotional counterpoint for the video.



Kiss That Frog

DIRECTOR: Brett Leonard

The first music video to be completely computer generated, it required 40 graphics stations working 24 hours a day for two weeks and took two months to produce. The film was created as a dreamscape for the Mindbender interactive ride.



Write to CDi Magazine, Haymarket Publishing, 38-42 Hampton Road, Teddington, Middlesex TW11 OJE
email: cdi@stout.demon.co.uk

All disc-ed out

Please, please, please can you help me as I am now at my wits' end and reduced to a frothing, seething wreck. Today I went to buy a CD for my CD-i. Simple? I don't think so! Why? Well, I went to Currys where I bought my player in December and got the answer "We don't sell the players or the discs any more." Determined, I went to Comet and got the same response. Doggedly I went to Dixons and yes, you've guessed it, got the same response, as at Norweb. I was left with one last hope; a small town shop called The Computer Store, and was dismayed to see three CDs on display — one of which I already have and the other two of which were films. They told me that they were eventually stopping selling CDs for the CD-i. What is happening out there? Is my town the only one with major stores pulling out of CD-i software or are there more? One large store told me to try mail order. It used to be hard to buy software for the CD-i before, but now it is ridiculous.

Yours faithfully from an utterly, depressed, unable to buy what she wants where she wants, disgruntled, CDi Magazine reader.

Tracey Giles
Scunthorpe

Fret not, here comes the cavalry. Philips agree with the large store that suggested following the mail order route. We carry loads of adverts for various mail order companies in the magazine so your best bet would be to approach one of them.

If you don't want to do that though, scanning a list of CD-i dealers has thrown up the name of Kirk & Frith, 32 The Broadway, Ashby as the closest one to you. All the rest seem to be in Doncaster. What gives? Is Doncaster a hotbed for CD-i activity or something?

Child's play

I was pleased to read the article about Jan Pienkowski and the fact that Philips is going to pay more attention to the children's titles for CD-i. I bought my CD-i 210 with my young children in mind as a cheaper alternative to a PC. The other formats, for example PlayStation, are obviously targeted at teenagers and although limited, CD-i has more to offer the younger audience. But I have some questions: 1) I presume there must be some copyright problems as there are no Disney films of interactive games for the CD-i. Will this always be the case?



Wider vision

I have a Philips CD-i plus widescreen TV and the Dolby Pro-Logic Cabinet, all of which I bought during the past year. Please could you tell me if I can use my CD-i discs and the infra-red control unit on the new DVD players for which I am saving. I would also like to know if DVD has a larger memory than CD-i.

B Wilson
London

By larger memory you presumably mean onboard RAM. As yet, no one knows,

2) Why is the mouse for CD-i so expensive? PC ones only cost about £10.

David Milson
Sheffield

As far as Disney goes, it looks like it will be. Disney is one of the most vigorous defenders of its intellectual property in the world and don't release it cheaply to anyone. It also has its own company, Disney Interactive, to release products.

The mouse cost is down to simple economics, there not being sufficient demand to enable Philips to produce the unit in volume and therefore lower the production costs.



They shoot horses don't they...?

In your August issue there was a free Hot Tips player's guide to the game *Zelda*. My son and I saw this and we thought it was great, and spent hours following the tips in the magazine. When we came to the end of stage 2 it said +2 lines at the end. Likewise, at the end of stage 6 it said +1 line.

We did not understand what it meant, but we carried on and followed the tips. However, when we got to the part where we had to go on the Gobiyan ship we could not get on it. So please can you help?

David & Aaron Land
Tiverton

Oh dear. The whole +1 and +2 lines is a note to our sub-editor to add lines to the text and this time round she must have missed them. This is weird as she's totally brilliant normally, so if you don't mind we won't have her shot just yet. One more chance...

As to some tips in the pullout not being accurate, please accept our apologies. Due to time constraints, we did not have time to recheck everything. As from next issue, we'll play the tipped games through as many times as possible and double check every single little move.



Guest appearance

I'm having great pleasure in completing *7th Guest* — thanks for the tips. I've heard rumours of a sequel called the *11th Hour*. This would be a game to look out for. Are these rumours true and what happened

to *Creature Shock*?

Peter Haydon
Birmingham

As yet, there are no plans to convert *11th Hour* to CD-i but that's not to say there never will be. *Creature Shock* has slipped yet again.



Power games

In our house the CD-i is a family machine and we would like to know if there will be any racing games arriving, such as *Ridge Racer*. Namco has produced a game on the CD-i and it is also responsible for *Ridge Racer*. With games such as the *7th Guest* and *Burn:Cycle*, I've always thought that the CD-i is as powerful as the PlayStation.

Simon Ward
Stoke-on-Trent

7th Guest and *Burn:Cycle* played to CD-i's strengths, namely MPEG playback, something that the machine can do better than anything else. *Ridge Racer* and its ilk, however, rely on realtime polygon generation, something that CD-i simply ain't very good at and you're unlikely to see any games of that nature on CD-i.



What gives?

Why, oh why, do you persist in writing about games too early? Almost every time I read your magazine I read about a new game coming out, only for it not to appear for months or years afterwards. This is annoying because I go to the shop just after the release date you mention to buy the disc and they've usually never heard of it.

Discworld and *Creature Shock* are both games you wrote about well over a year ago and neither of them have been released yet. Please sort this out.

Martin Cann
Southampton

We do three things with

games. First we mention them in the news section when we hear about them, next we preview them roughly six months before they're due to come out (when there's usually a playable version of the game on disc) and finally we review them ideally about one or two months before their actual street date. The problem is that the game can slip anywhere in that process, something which is totally beyond our control.

CD-i isn't the only format it happens with either. Some big games for the PC (*Heart of Darkness* and *Dungeon Keeper* for instance) are over a year late already and still counting.

All we can do is inform you of any changes to a games release as soon as possible.

Breathless

In issue 13 your news section announced that Philips would be releasing a CD-i/PC unit at the end of 1995. As this is something I would be interested in, I have been holding my breath ever since and am about to expire. Do you know if this is still going to be released?

Simon Matthews
Liverpool

Not only is it still going to be released, but you can get your mitts on one now. Just call

Tony Blake at Cambridge Multi-Media (01638 743121) and he'll be able to answer all your queries. Now breathe, Goddammit.

If anyone else is interested the system specs you're going to need are: an IBM compatible 486/25 or higher with 4MB RAM, one free full-length ISA slot, VGA or SVGA display (including a VGA Feature Connector) and DOS 5.0 or later and Microsoft Windows 3.1 or later. You can also get either an NTSC or PAL version but will need at least a double speed ROM drive.

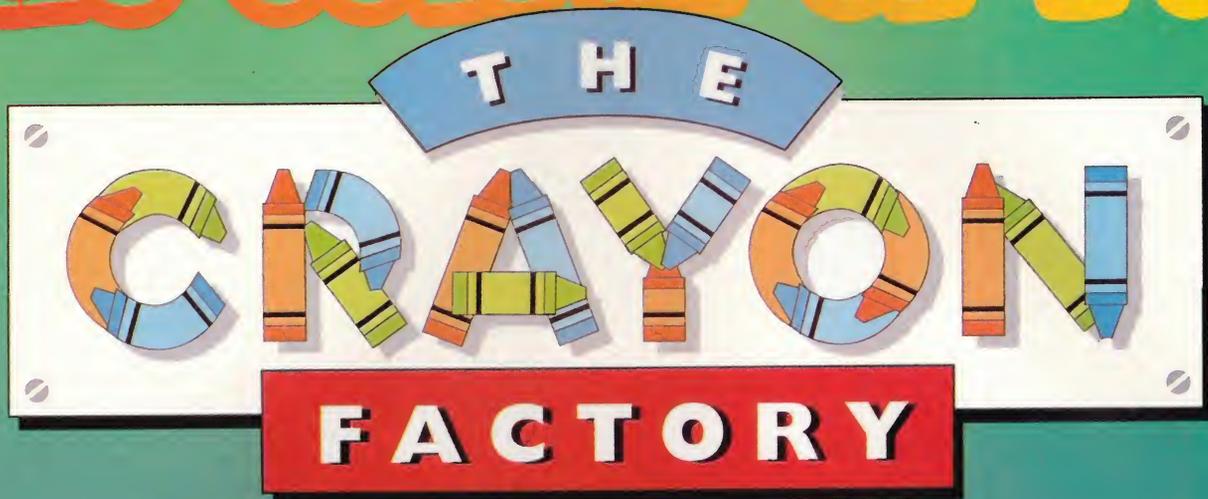
Feeling dizzy

Is Philips going to release the *Dizzy* games made by Codemasters on to CD-i? I used them on the Atari ST and am a big fan.

Glenn Ford
London

Ah, the simple platform days when everyone was happy with sprites and before all this polygon nonsense started. Sadly, there are no plans as yet to bring the Codie's little masterpieces over to the CD-i, but if that ever changes we'll let you know

The Colour of Fun



NARRATED BY JULIE WALTERS

All children love colouring.

That's why we have a treat in store for them. At their very own Crayon Factory. The most colourful world a child could imagine: where learning and play become an endless series of games.

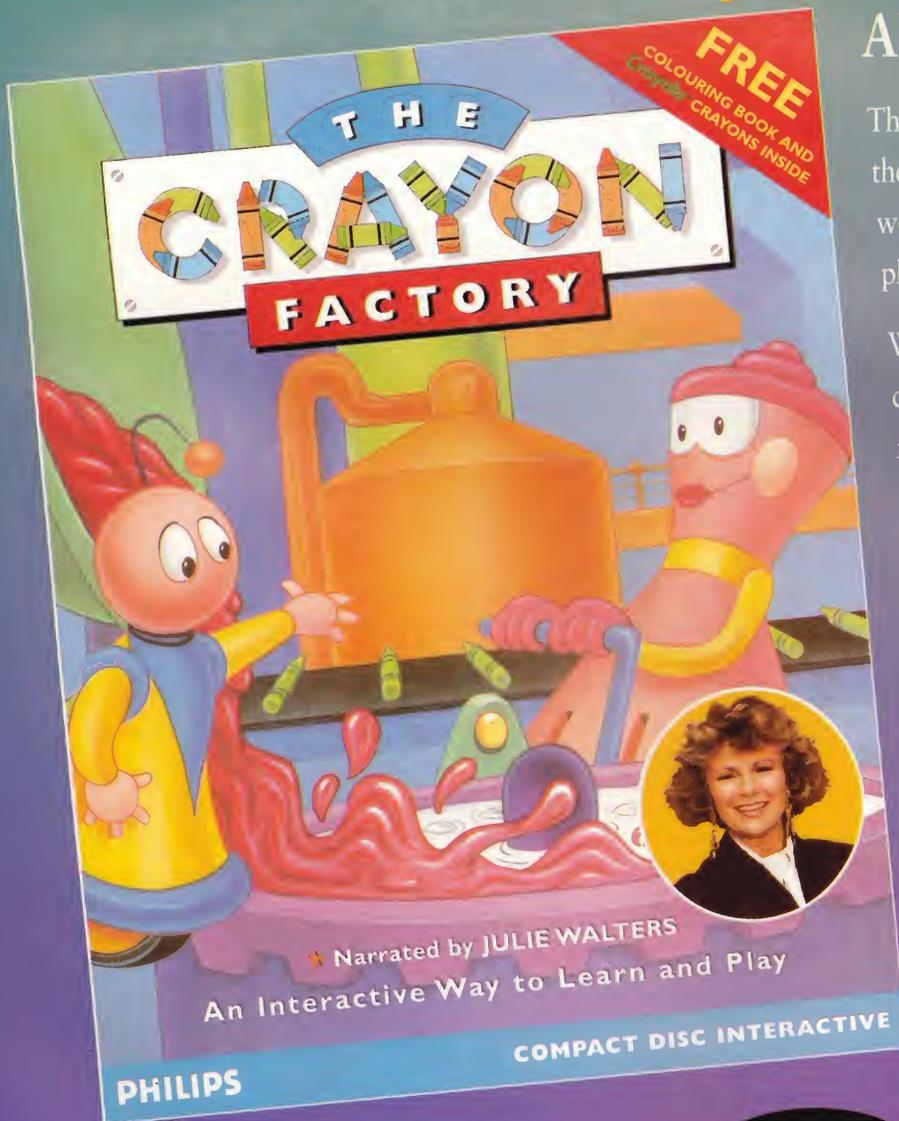
Where every visit is filled with excitement as they connect gears and repair pipes to solve puzzles, recognise patterns, mix, match and sort, set up the factory noise machine and fill in a cartoon with their own colours.

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- **SPACE ACE**
- **INCA**
- **LINK**
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SPACE ACE



LEVEL 1:

After Kimberley is taken aboard Borf's ship, Borf will shoot at you. You should jump to the right. Dexter will automatically jump to the left, so when Borf shoots again you must jump to the right again.

▼ Three spaceships will come out of Borf's spaceship. You will see a rock to your left light up. Go left. You will then see Dexter running and the word Energize on the screen. Here you can continue as Dexter or Energize to Ace (see path 2). If you do not push the action button and stay as Dexter, when you see the robots, push right and then keep pressing left until you reach the spaceship.

PATH 2:

After you change into Ace, press your action button again to shoot the robot. The rock on the right will flash, jump to the right. Then the rock on the left will flash, so jump to the left. Then the rock on the right will flash, so jump to the right.

▼ Your gun will now light up blue, press your action button to destroy the two ships. Now keep pressing left until you reach your spaceship.

LEVEL 2:

You will now be in your spaceship. You will see a wall in front of you, press the joystick up. The spaceship will make a turn to the right and you will arrive at another wall. Go to the right of this wall. You will then come to an intersection: if you go down you will see another wall. Go right. At the following wall go up and you will land.

▼ If you choose to go up at the intersection, you will see a big green ball. Shoot the ball when it lights up.

▼ Now you are going up, go right when you see the wall and shoot the ball that appears. You will see another wall in front of you. Push down on the joystick.

▼ Shoot the green ball once more and your spaceship will land successfully.

LEVEL 3:

Push your joystick left and you will arrive at a corner. Turn right. You will see a yellow light in front, push up. Energize appears on screen. If you stay as Dexter read on, if not

go to path 2.

▼ If you push left and stay as Dexter, go right at the next corner. Go forward at the next flashing light. You will arrive at a corner, turn left here and right at the next corner. You will arrive in a big room with a screen where you see and hear Kimberley. Here you have to choose between the right and left gates in order to get to the game's next level.

PATH 2:

If you Energized and turned to Ace, go left and shoot the fat guy. Then go right. Ace stops and looks up. You must press up. You will then see another fat ugly guy, shoot him as well.

▼ You turn back into Dexter. Keep pressing left until you arrive in the room with a video screen.

NOTE:

There are mirror levels to each of the above solutions. This means that left is right and right is left.

LEVEL 2: If the camera is on the left of the spaceship at the beginning, you are in L2 mirror.

LEVEL 3: If Dexter's spaceship lands on the left and turns to the right this is L3 mirror.

LEVEL 4:

The first moves should be jump to the right and then push your joystick down. Dexter will make a little jump backwards. Now push your joystick up. When Dexter arrives in the next room you will see ENERGIZE on the screen.

▼ If you Energize follow path 2.

Otherwise, turn left into the entrance of a tube which lights up. You will land on a green platform. Jump to the right when the platform is hit and you will land on a red platform. When this is also hit, push your joystick to the left and Dexter will jump on to a yellow platform that is passing by.

▼ Then push the joystick forward to jump on to the pink platform. This platform will be hit by enemy fire so jump to the left and you will land on a yellow platform. You will arrive in another room, where you choose left or right.

PATH 2:

If you changed into Ace you will be taken away by a conveyor belt. You will see a red robot above you shooting at the conveyor belt. Press an action button to shoot it. Then jump to the right on to a

green platform. Two robots shoot at this platform, so press the action button twice to shoot them.

▼ Then jump to the right to land on a purple platform and again shoot twice at the two red robots. Ace then changes back into Dexter and you arrive in another room. Just choose left or right to go to the next level.

LEVEL 5:

The green monsters are chasing you. Push up to run away and to avoid being smashed to a pulp by the two large machines. Then turn left and at the next corner turn right and you will arrive at a crossing. If you choose to ENERGIZE, follow path 2.

▼ If you stayed as Dexter, push up to run to the next junction, turn right then left. Finally push your joystick forward twice and you will jump on to a ladder and climb into a spaceship.

PATH 2:

If you turned into Ace, press an action button to crush the two green monsters that jump on you. Two robots will then try to shoot you, so go right and they will shoot each other. Turn left at the next intersection. Two monsters will appear. Press your action button to shoot them, then go to the left.

▼ In front of you a large robot will be aiming at you, so press an action button to destroy it. Then push your joystick to the left to prevent yourself from being burned.

▼ You will now turn back into Dexter. Turn right and you will climb into a space ship.

LEVEL 6:

You will fall down a ladder and land on a wooden bridge. Here you will be captured by a pink robot, so press an action button to shoot it. You will see a yellow light on your right, so press right and you will land on the other side of a bridge. A large column rises and falls in front of you. Go forward and jump on it to reach the other part of the bridge. Another pink robot attacks you and you will see ENERGIZE. If you change into Ace, follow path 2.

▼ If you stayed as Dexter, push your joystick right to run away. The robot will then recapture you. Press an action button to kill it.

▼ The last parts of the bridge will now be destroyed. Push your joystick to the right and jump to the left. Finally, push up twice to finish the level.

PATH 2:

The pink robot will not be able to capture you. A big three-eyed swamp monster appears in front of you, so press an action button to shoot it. From here, go to the right to avoid being beaten up. Another swamp monster appears - shoot this one as well, and go to the left. Then shoot the third monster and you will change back to Dexter. Just push your joystick right and you will climb up the ladder.

LEVEL 7:

At the start of this level you are leaving in your spaceship. You will fly into an old spaceship which is floating in space. Your enemies are taking aim close behind you.

Avoid the first shot by moving the joystick up, then avoid the next two by going left each time. You can shoot the two enemy ships in front of you by pressing the action button twice.

▼ Then push your joystick up to leave the old spaceship. As soon as you see yourself leaving the old ship, push down to re-enter the old hulk. Then push up to avoid being shot and shoot one of the spaceships in front of you.

▼ You will automatically arrive at the surface of the old spaceship. An old fort is in front of you. Push your joystick up and press an action button to destroy the next spaceship. Push your joystick up to avoid the next shot. Finally, shoot the last spaceship and you will make a smooth landing.

LEVEL 8

PATH 1:

You approach in your spaceship (named Star Pac) and you tumble out of it into a little flying transporter. You are attacked immediately. Push your joystick up to prevent being hit. Then turn to the left immediately. Turn to the right again. Now Energize appears on the screen. If you press an action button, you will take path 2. If you turn to the right, you stay as Dexter and you have to turn right again. Finally, turn left and press an action button to shoot one of the monsters.

SPACE ACE

PATH 2:

Push an action button when Energize appears on the screen. You will change into Ace. Press an action button immediately, and you will shoot the red opponent which is flying in front of you. Turn right and then turn left. Press an action button once to kill the enemy coming from the left and shoot once again to kill the second enemy. You will change back into Dexter and your gun lights up yellow. Finally, shoot the third monster.

LEVEL 8 MIRROR

Right = left; left = right.

LÉVEL 9

PATH 1:

You land in your Space Pac. You are attacked immediately by a purple monster. Press an action button to shoot it. From the left and right all kinds of monsters attack you. Push up your joystick to run away. Energize appears on your screen. If you press an action button now you change into Ace and enter path 2. If you want to continue as Dexter, push your joystick up to prevent two blue cats from throwing you into space.

▼ A purple monster plant then opens his mouth to swallow you. Go to the right. Turn left at the next corner. The two blue cats are still chasing you. You are attacked by another purple monster plant. Jump left. An orange monster then attacks you. Your gun and the rock on your right light up yellow.

▼ If you press an action button or move your joystick to the right, you will jump to the right. Then jump to the right to catch the rope that comes your way. Again, the orange monster tries to swallow you. Press an action button to shoot it. You see two entrances. Take either one to go to the next level.

PATH 2:

Press an action button when you see Energize. You change into Ace and automatically throw away the two blue cats. The orange monster tries to swallow you. Press an action button to shoot it. The monster then destroys the bridge you are running on. Press your joystick to the right to prevent

yourself from falling down. The monster grabs you. Shoot again and you will land back on the bridge and change into Dexter. The monster destroys what is left of the bridge so push left to run away.

LEVEL 9 MIRROR

Right = left; left = right.

LEVEL 10

PATH 1:

You are falling upside down with your feet tied to a rope. On your right, you see another rope which lights up yellow (if the rope appears on your left, you are in level 10 mirror). Push right to grab it. You will be taken up and you will see Kimberley. However, she immediately changes into an enemy. Press an action button to shoot. You will fall down.

▼ On your right you see a hole. Go to the right to jump into it. The water starts to rise fast in the tube you are in. You will see Energize on the screen. If you now press an action button, you change into Ace and take path 2. Otherwise, you have to push the joystick down in order not to drown. You land in the water and your enemy redoubles and aims at you. Turn right. You will see five enemies. Push right again and you will reach the end of the level.

PATH 2:

Push an action button when the water comes up. You will see Energize and turn into Ace. Your enemy will become a giant. He shoots at you, so jump to the left immediately. He will appear in front of you. Shoot him again. The giant then takes the bridge you are standing on and wants to swallow you.

▼ Move your joystick to the right to climb on his hand and shoot again. Now your enemy tries to shoot you. Move your joystick down and he will shoot off his own hand. You will land on his arm. Jump to the left on his belt and he shoots off his arm. Push to the left again and you will land on his right foot. Press your joystick right to jump to his left foot. He will shoot them off. Now only the giant's head remains. It will tumble after you, trying to eat you. Jump to the right once more and finally push your joystick up. You

will turn into Dexter again.

LEVEL 10 MIRROR

Right = left; left = right.

LEVEL 11

PATH 1:

Dexter jumps through a door and then slides down in a transparent tube. He lands on a motorcycle. If the motorcycle points to the left, you are in level 11, otherwise you are in level 11 mirror (see below). Push your joystick up to the left. You are followed by rhino monsters on motorcycles. In front of you other rhinos appear.

▼ They will also shoot at you, so turn back to the right. Now you are hanging on the back of your motorcycle. Press an action button to shoot the rhino who is close to you. Energize appears on your screen. If you press an action button, you take path 2. If you want to stay as Dexter, push your joystick down. You turn around and then you see Kimberley. Press an action button to shoot the last rhino and you will leave with Kimberley.

PATH 2:

Press an action button when you see Energize. You will automatically turn around and change into Ace. Kimberley is waiting for you. While you are talking to her, you have to shoot two rhino monsters (press an action button twice). Then you are attacked by an enormous wild boar. Push your joystick to the right to grab Kimberley and ride away. The wild boar will appear again and you have to push the joystick of your remote down to avoid being smashed between his "hands". Then you arrive at a bridge which is partly destroyed. Here you have to turn right.

▼ The little pink monsters will jump on your motorcycle. Press an action button. Then another one bites the handlebars and another one your gun. Shoot them both. You will ride into a corridor and automatically you will come back. Push your joystick to the right. Again, little pink monsters will attack you. Press an action button to shoot them. Now you arrive at a place where rhino cycle monsters are waiting for you. Push your joystick to the left to continue. Again, rhinos are blocking the way. Turn right. You are followed now, so turn right again. Ten pink monsters are in front of

you. Shoot and you can continue. Finally you change back into Dexter.

LEVEL 11 MIRROR

Right = left; left = right.

LEVEL 12

PATH 1:

If you click on an action button when Energize appears, you will change into Ace. When you have changed, push down. Then you will see that the road in front of you collapses. Push the joystick up to jump over the hole. On your right, a light blinks. Choose right. On your left you will see a yellow light. Choose left. Then go up and after that, right again. Once more move your joystick up.

▼ Finally, you will see a yellow light on your left. Turn left. Now you will get an image of Borf activating a trap. Ace and Kimberley are in a room. This room is filled very fast with water. Immediately go to the left. A shark appears in front of you. Push an action button to shoot it. Again you see Borf activating another trap.

▼ Now an Orca appears. Meanwhile, Ace and Kimberley urgently need oxygen. As the word Oxygen appears on your screen, two oxygen bells light up. Go right. The Orca comes closer. It wants to swallow Ace and Kimberley. Move back to the Aquaboat. Now choose right to run away from the hungry shark. Once more Borf's head appears. He activates all the traps. Again the Orca tries to swallow Ace and Kimberley.

▼ Move down to escape. Then the Orca appears in front of Ace and Kimberley. Press an action button to shoot the creature. As it isn't defeated right away, you shoot again. Then you are attacked by seaweed. Again press an action button to shoot. Now the danger comes from all sides. Keep on moving right and you will finish the level.

LEVEL 12 MIRROR

Left = right; right = left.

LEVEL 13

This level differs from the other levels in that it has no mirror paths and you can Energize four times during the game. If you Energize the first time, you play the level as Ace all the way to the end. But if you Energize the second, third or

fourth time, you stay as Dexter a little longer and enter the Ace path a bit later, so you skip some parts of it.

PATH 1:

You are standing on a big sponge. Choose left, up or right depending on which lights up yellow. Immediately you are attacked by rhino monsters. Shoot twice or you will die. However, you cannot prevent Kimberley from being taken by these creatures. If you want to follow her, Borf aims at you. Move your joystick to the right to prevent him from hitting you. Then turn left at the next intersection. You see Energize appear on your screen. If you press an action button now, you will change into Ace and continue on path 1. If you stay as Dexter, you will take path 2.

▼ If you change into Ace, you have to press an action button to pick up the stick and defend yourself. Borf hits so hard that you fall down.

▼ A yellow light blinks on your right. Push your joystick to the right. Meanwhile, the rhinos are going to barbecue Kimberley, so hurry up. You get up and Borf attacks you again. Press an action button or push left to defend yourself. You don't get killed, but Borf hits you with his foot. Again you fall down. Borf strikes and you have to push up your joystick or press an action button. Again he strikes. Now you have to jump. Push up or press an action button.

▼ Once more Borf strikes with his magic stick in your direction. Push down. You see Kimberley lying on a platform which slowly comes closer to the lava. Now move left or push an action button to defend yourself against Borf. This time Borf hits you hard with his right foot in the middle of your face. For the third time you fall on your back, but now you lose your magic stick. Move to the right as Borf strikes again. Move up to jump towards the magic stick.

▼ Once more you see Kimberley, who is getting quite close to the lava. Push down the joystick or press an action button to prevent Borf from kicking you in your face once more. Meanwhile, Kimberley is very close to the lava. A light blinks on your right. Push right, and Ace jumps on Borf's head.

The rhino monsters are coming over to help him. The rope lights up, so push left to take it. You land on the platform, which is about to disappear in the lava. Push to the right immediately. The rhino monsters have followed you, so push left or press an action button again to hit the rhino monsters which climbed on to your neck.

▼ Then Borf, who has climbed back on his platform, shoots at you with the Infanto Ray. Jump left to the yellow light. Borf shoots again. Push right. Six rhino monsters are lying in front of you. Push right to jump back. Borf will hit his own rhino monster. Once more Borf aims at you. Push to the right again. As Borf shoots there is only one solution. Move left and Ace will move the mirror to the left. Now watch what happens and enjoy it. You have won the game!

PATH 2:

If you stay as Dexter, first you have to push up. Then go right to prevent Borf from hitting you. Again, Energize appears on the screen. If you do nothing or just move the joystick (don't press the action button!) you continue. If you press an action button, you take path 3.

▼ If you do nothing, Borf kicks you in the face. Now you have to push up or to the right to continue; or press an action button to take path 4. If you continue (push right or north) you have to push an action button to go to the right and change into Ace. Then push up to get your stick back.

▼ At this stage the game continues in the same way as in path 1, starting from the moment you see Kimberley on the platform.

PATH 3:

If you activated the third Energize, you change into Ace. Push your joystick up or press an action button. You will fall backwards. Now you have to push up to jump. The game now continues the same way as in path 1.

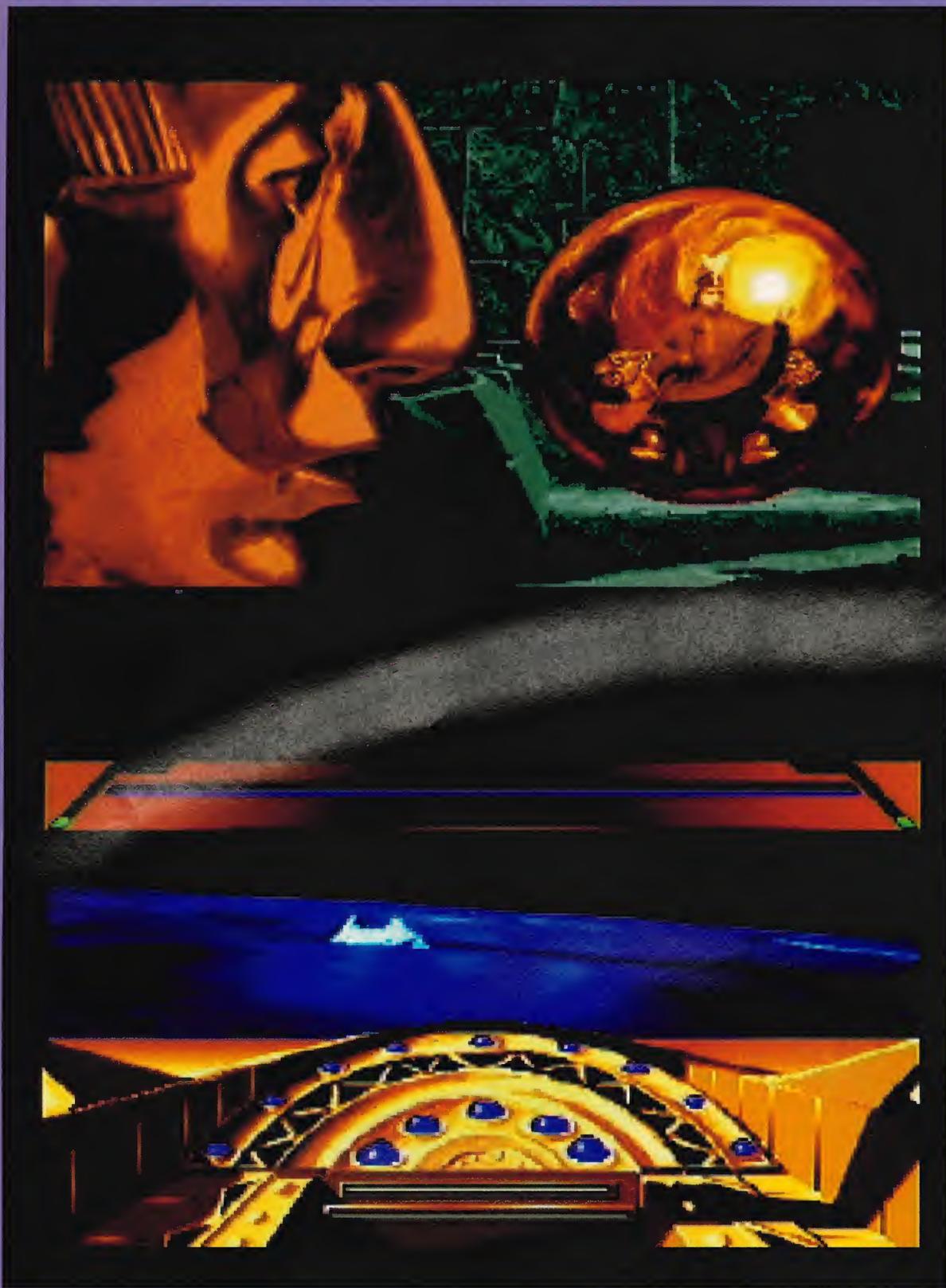
PATH 4:

If you activated the fourth Energize, you change into Ace. Push the joystick up or press an action button to jump up. From here on the game continues in exactly the same way as in path 1.

GAME ENDS



INCA



▼Take the coloured stones in the reactor and put them in the melting pots in the following order: red, green and blue.

▼Take the Tumi blade on the door and put it into the inventory (click right). Click on the door which now opens.

▼When you reach the bamboo across the passage, take the Tumi from the inventory and then click on the left knot, the right knot and the middle of the bamboo. Return the Tumi to the inventory, take the piece of gold and then take the half pieces of bamboo.

THE WALL WITH THE GOLDEN STAR

Click on the central stone, put the half bamboo pieces in the two stones which protrude, click on the golden star, use the Tumi on the basin or ear of golden corn and take the corn.

▼The mummy will give you a message which will be useful for the next mystery. Take the coin from the inventory and put it in the impression in the wall (above the mummy).

THE ROOM WITH FOUR COLUMNS

Click on the golden plaque and take the golden star. Close the plaque by clicking on the outline of the star.

▼Turn the second column to the left twice, and use the golden star on the column which then opens.

▼Take Quipu (the knotted rope) and place it in the inventory. Click on the hook - a stone star appears. Take the stone star and place it in the inventory.

▼Again, open the golden wall plaque and put the stone star in the star-shaped outline. Put the ear of corn in the hole of the wall. Click the arrows according to the mummy's previous instructions in accordance with the number of knots on the Quipu:

▼My first is of the morning (east) = 3 (east = right).

▼My second is of the zenith (north) = 1 (up).

▼My third is the evening (west) = 5 (left).

▼My last is of the night (south) = 2 (down).

▼Open the cupboards with the two keys. Take the axe and canvas bag. Go back to the first room in front of the standing bar-

CHEAT CODES

These allow you to access the next level without having to play the game and solve the puzzles in the previous level. Press on "resume" to obtain the keypad to enter the codes. Then click on the relevant numbers for the level required.

- 1 164686
- 2 617487
- 3 571114
- 4 664232

- 5 353798
- 6 471889
- 7 117833
- 8 246711
- 9 817764
- 10 364666
- 11 646359

If you prefer to play the game, but need help, here is a guide to the tricky bits in each level.

ENTRY TO INCA CITY

Click on the hole in the ground to

make a drawing on the floor which corresponds to the pattern on the sun. When the two patterns coincide, take the sun and drop it into the hole.

▼Open the vessel's command box and click on the right hand command module. This switches on the reactor. If you click on the right hand command module again, this switches off the reactor. Clicking on the left hand command module opens the grid.

rell (there's a trap below but the barrel is too heavy). Put the canvas bag next to the barrel. Use the axe on the barrel and put the cover in the inventory. Use the cup on the barrel and then on the bag (three time). Take a full bag.

▼Go into the second room in front of the cupboard on the right and open it. Put the full canvas bag on the lower plank. The cannonball rolls; take the brush.

▼Go back to the first room, and use the brush on the standing barrel - it rolls. Click on the trap, which opens.

THE DOOR OF THE ORATORY IN THE CARAVEL

Click on the rings three times. Take the crucifix and candelabra. Put gold and stone in the empty hands.

IN THE CLOUDS

Use the crucifix on the font. Take the sensor and put it on the stele. Put the candelabra on the stele. Take a taper and light the sensor. Use the cup in the font and give it to St Peter. Take his key and use it on the door in front of you.

IN THE ORATORY

Click on the cross in the following order: top, bottom, left and right.

VILLA MAYA

The lava flow: put the five Tumi blades in the inventory. Make the wall stones slide into the empty spaces by clicking on a stone while holding down the "ear" of the mouse and move the mouse left and right.

▼Use the golden disc on the stele. Put the golden disc in the inventory. Put the five Tumi blades on the stele. Place the crystal on the Tumi blades. Play the notes suggested by the crystal.

▼For each correct combination a rock slide occurs. Click on the opening once it appears.

INTIHUATANA

Resolve the game of solitaire in order to leave a moon in the lower hole. Turn the remaining moon by clicking on the earth and so putting it in the position of an eclipse (upper hole). Put the golden disc in the sun zone. Take the power. Then take the

golden disc.

ROOM OF THE FOUR SEASONS

Use "power over time" on the supreme star in order to make it spring (green).

▼Use "power over matter" to create a mud zone. Plant the scrap of bamboo in the mud.

▼Use the "energy power" on the supreme star. Use the "time power" on the supreme star to

make it winter (blue).

▼Take the bamboo and put in it the water. Put the golden disc on the bamboo. Make it spring (green) by using "time power". Use "energy power" on the supreme star.

▼Make it summer (yellow) by using "time power".

THE DOOR OF THE MAYA TOWN

Click on the three suns on the left

hand side of the screen. Place the three sacred eggs in the inventory.

▼Click on the blocks:

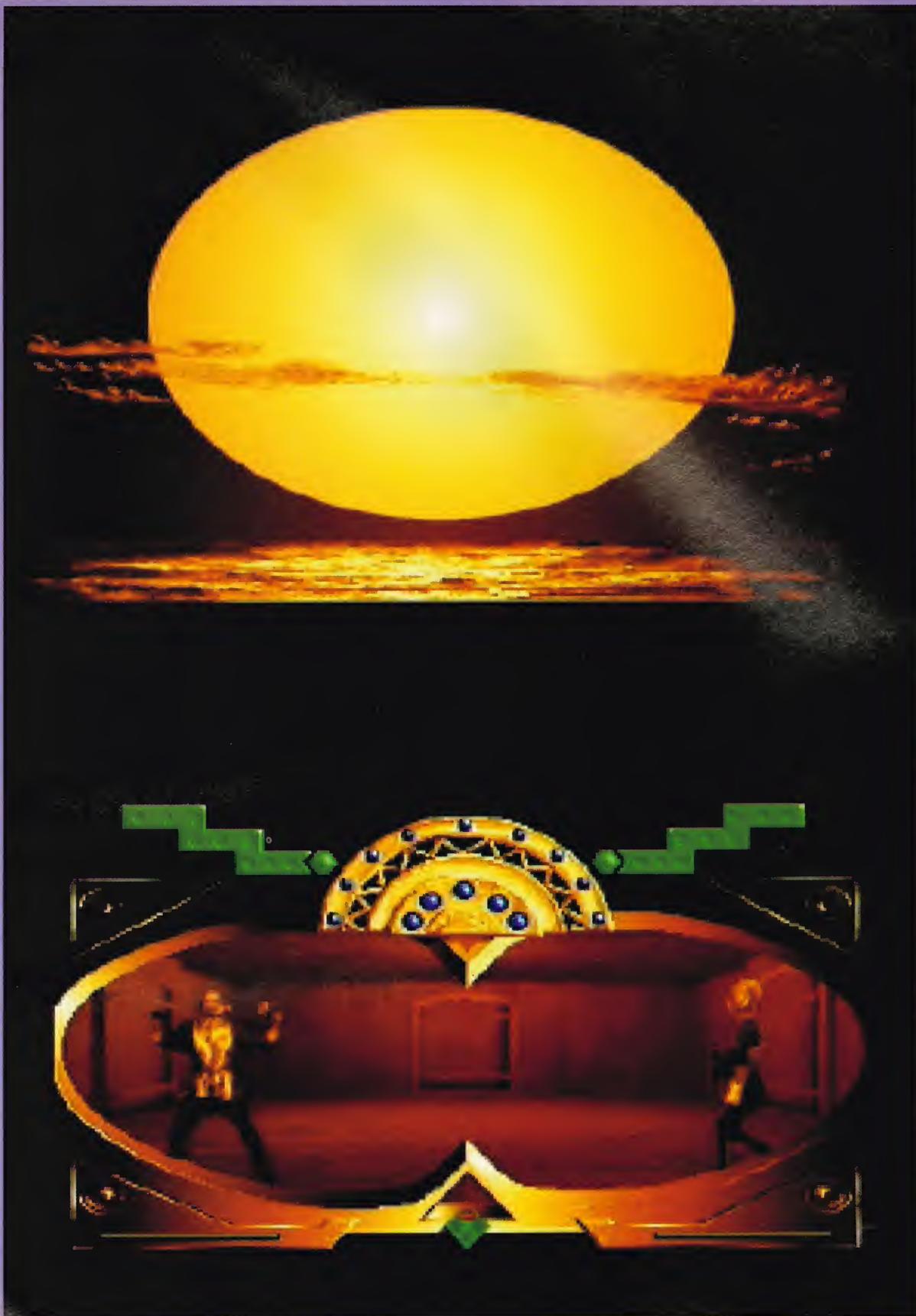
▼1 and 6, then place the green egg on the flashing eye.

▼3 and 4, then place the red egg on the flashing eye.

▼2 and 5, then place the blue egg on the flashing eye.

▼Take the golden disc and use it on the three suns.

GAME ENDS



LINK

SUPPLY RUN

GORONU

Collect 200+ rubies. Go to the shop; buy 12 ropes, 12 bombs and 18 lamp oils. Strike Triforce and return to the world map.

NORTKINKA

Kill the spear throwers and collect at least 30 snowballs. Strike Triforce and return to the world map. Save the game.

CRATER COVE

Enter Anutu's shack (upper left side of the area). Talk to Anutu - he gives you the power sword and restores your life hearts. Leave the shack.

▼ Go to the skull by the boarded up hole and then jump up and strike it. Pick up the key.

▼ Go into the hole. Kill the fire creatures with your snowballs and pick up the firestones which they leave behind (at least 20).

▼ Fight to the far right and strike the Triforce. The spearfish falls

open. Save the game.

NORTINKA

Go to the igloo with the hole in it (far left). Pick up the key on the right side of the inside of the igloo. Leave the igloo and enter Hamish's shack, then hit Hamish with a firestone to get the water of life.

▼ Go to the door on the lower right of the room. Fight up to the top of the area killing the monkey creatures with the firestones.

▼ Go into Aypo's library. Strike Triforce and save the game.

TOKYO LIGHTHOUSE

Fight to the right and avoid the rock slide in the middle. Get the key on the ledge by the rock slide.

▼ Go into Alora's road house. Fight down and exit through the door at the bottom.

▼ Fight over to and the lighthouse. Talk to Horgam at the top and he will give you the lantern. Strike the Triforce and save the game.





GORONU

Make sure that you have at least 10 of each of the following items before you attempt this stage: bombs, lamp oils, rope and firestones.

▼ Fight to the right and bomb the boulder blocking the tooth entrance. Use the open drawer or rope to climb to the top level. Go to the right hand side and leave by the door.

▼ Jump the gaps and drop down to the door. Kill Goronu at the top with firestones (approximately 10). Take the bell. Strike the Triforce and save the game.

FIRESTONE LAKE

Make sure you have plenty of bombs and rubies on this stage. Fight down to the raft. Ride the raft to the end of its path.

▼ Kill the fire creatures with snowballs and go through the hole at the top of the volcano. Fight HALF way down and take the grapple berries on the right hand side. Use the snowballs to kill the fire wheels.

▼ Fight to the bottom and kill the little raft. DO NOT take the bridge. Ride the raft until it stops.

▼ Use the bell to freeze the bats. Fight to the far right. Bomb the boulder blocking the exit. Go through the hole. Fight to the top by jumping from rock to rock.

▼ Use the bell to freeze the bats and watch out for the blue wolf at the top. Hit one of the fairies and

you are given an extra life heart.

▼ Go through the hole above the waterfall at the right of the area.

▼ Enter the cave half way up the area. Kill the Gleeok heads and kill Gleeok with a bomb while his mouth is open. Pick up the necklace. Leave the cave.

▼ Continue up the area and get the key at the top. Enter Zorga's hut (the door at the upper left). Talk to Zorga - she takes the grapple berries and gives you the power glove. Strike the Triforce and save the game.

TOKYO LIGHTHOUSE 2

Return to Alora's road house. Talk to her - she gives you the canteen. Strike Triforce and save the game.

HARLEQUIN BAZAAR

Make sure that you have a few ropes and plenty of rubies here. Fight to the far middle and go through the mouth ticket booth. Kill the creatures using the power glove. Fight to the mouth on the upper right and go through.

▼ Jump from the tongue to the arm on the right side. Climb down the bead rope to the rope bridge. Cross the bridge by jumping the holes and climb the ladders and cord to the hand on the left.

Jump to the platform in front of the heart and enter the heart. Cross to the right and kill the

hand with the bombs.

▼ To kill the Harlequin, stand just to the right of the pipe and wait until he is within striking range, then hit him a lot with your sword. Pick up the key he leaves.

▼ Jump on the lower right platform and use a rope to get to the observatory. Enter the door. Strike Triforce and save the game.

SERIGON CAVES/ICE CRYSTAL QUEST

Enter Serigon Caves. Make sure you have at least 10 firestones, five lamp oils and plenty of rubies for this stage. Enter the extreme right hand cave. Use firestones to kill the Abominans and watch out for the falling icicles. Pick up the ice crystal at the upper left of the playfield. Exit the cave.

▼ Enter the middle cave. Strike the water of life at the upper left of the playfield. Your life hearts are restored and your canteen is filled. Exit the cave.

▼ Go to the upper left of the playfield and use the power glove on the boulder which is blocking Suprena's cave (on the far left). Enter Suprena's cave. Strike the Triforce to return to the overworld map. Fortress Centrum opens. Save the game.

HARLEQUIN BAZAAR 2/MAGIC LANTERN RUN

Enter Harlequin Bazaar. Go

through the gate at the far right of the playfield. Climb up the ladder in the left chute. Be careful of falling debris. Enter Odranoel's observatory (the left door).

▼ Talk to Odranoel. He takes the ice crystal and changes your lantern into the magic lantern, then disappears. Strike the Triforce to return to the overworld map. Save the game.

MILITRON/ WINGED HELMET QUEST

Use the power glove to destroy the boulder blocking the hole in the mouth at the top of the playfield. Enter the hole. About two thirds of the way along the playfield to the right, there is a skull-topped barrier. Use a bomb or the power glove to destroy it. Exit through the door at the far right of the playfield.

▼ Move just to the right of the door and use a rope to climb to the platform above the door. Go through the face door at the upper left of the playfield.

▼ Animation of Militron automatically plays.

▼ Go to the bottom of the playfield area. Kill Militron with sword blasts to his head. The winged helmet appears. Take the winged helmet. The Triforce appears. Strike the Triforce to return to the overworld map. Glutko opens. Save the game.

LINK

SHIPWRECK CLIFF/MAGIC SWORD QUEST

Enter Shipwreck Cliff. Get the key at the far right of the playfield. Enter the ship's hold (the door in the middle of the playfield). Talk to Clora. She gives you an extra life heart and asks you to rescue her father.

▼Exit through the hole at the lower right of the playfield. After killing as many of the flying objects as possible, climb down the rope and go to the edge of the cliff. Use the winged helmet to jump to the cliff on the right.

▼Jump and cut Kulvan's chains (the guy at the bottom of the cliff). He takes the fire diamond and changes your sword into the magic sword (the sword fires blasts even when not at full strength). Kulvan disappears. Strike the Triforce to return to the overworld map. Lupay opens.

▼Save the game.

FORTRESS CENTRUM/ REFLECTION CRYSTAL QUEST

Enter Fortress Centrum. Make sure you have at least five to 10 bombs and a supply of firestones before you begin this stage. At the midpoint of the playfield is a skull-topped barrier. Destroy it with a bomb or the power glove.

▼Go to the arch at the far top right of the playfield and enter it. Kill the wall masters with bombs and go up to the top of the playfield. Go through the arch at the top right of the playfield.

▼Enter the door at the top left of the playfield. Strike Zelda to wake her up. She turns into Goronu. Kill Goronu with Firestones. The crystal of reflection appears. Take the crystal of reflection. The Triforce appears. Strike the Triforce to return to the overworld map. Ganon's Lair opens. Save the game.

SERIGON CAVES 2/RUN FOR THE SHIELD OF REFLECTION

Enter Serigon Caves. Make sure you have at least five or 10 fire-





stones and plenty of rubies before you begin this stage. Go to and enter Suprena's cave (the one on the far left). Talk to Suprena. She takes the crystal of reflection and makes your shield the reflecting shield. Suprena disappears. Strike the Triforce to return to the overworld map. Save the game.

GLUTKO/QUEST FOR THE BOOK OF KORIDAI

Enter Glutko. Make sure you have at least 10 bombs before you begin this stage. Go to the mangled gate at the bottom of the playfield area and exit.

▼ Bomb or use the power glove on the skull-topped barrier half way through the playfield. Use bombs to kill the Dodongos (rhinos). Go to the mouth-like door on the right-hand side of the playfield and enter.

▼ Cross the playfield and exit through the hole at the upper right-hand side. You can use the winged helmet to jump over the big gaps over the lava. Automatic animation of Glutko plays. Blow up Glutko with a bomb (hit him in the head with it). Keep away from Glutko; he does a lot of damage when he hits.

Use the power glove on the boulder blocking the hole at the right-hand side of the playfield. Exit through the hole. Go up the mountain and strike the water of life. Enter the

shrine on top of the mountain. Again, bomb Glutko. He leaves the book of Koridai. Take the book of Koridai. The Triforce appears. Strike the Triforce to return to the overworld map. Save the game.

LUPAY

Enter Lupay. Go through the gate in the mouth at the top of the playfield. Go up to and through the gated window at the top of the playfield. Kill the Tektites until one of them drops a key (the second Tektite has the key). Pick up the key. Exit through the door at the top of the playfield.

▼ Animation of Harlequin automatically plays. Climb to the top of the playfield. Kill Harlequin. Drop through the gap on the left of the top level of the playfield. You will drop two levels; use a rope to climb up to the level you dropped past. Strike the water of life.

▼ Drop through the gap to the right of the water of life and exit through the hole there. Automatic animation of Lupay plays. Let Lupay shoot at you. Reflect his blast back at him with your shield. When he is hit by his own blasts, he dies.

▼ The crystal of vision appears. Take the crystal of vision. The Triforce appears. Strike the Triforce to return to the overworld map. Hermit flat opens.

▼ Save the game.

HERMIT FLAT/LANTERN OF VISION QUEST

Enter Hermit Flat. Go to the left side of the playfield. Go down the rocks on that side, then go along the bottom back to the right-hand side of the playfield.

▼ You can walk on the dried-up mud (the crinkly stuff), but the darker brown swirly stuff will kill you. Use the winged helmet to jump over the big patch of swirly mud that you encounter. Talk to Gwonam. He takes the crystal of vision and changes your lantern into the lantern of vision. Gwonam disappears. The lantern of vision lets you see otherwise invisible creatures in Ganon's Lair. Strike the Triforce to return to the overworld map.

▼ Save your game for both game one and game two.

GANON'S LAIR/SLAY THE BEAST

Enter Ganon's Lair. Use a bomb or the power glove on the skull-topped barrier along the top path of the playfield. Take the raft (top, middle of the playfield) to the slimy gate at the right-hand side of the playfield.

▼ Go through the gate. Drop carefully on to the platform moving across the top of the lava and ride it over to the rocks to the left of the entrance. Crouch down and shoot the scorpion to your left before you get off the plat-

form. Exit through the hole at the far left of the playfield.

▼ Automatic animation of Militron plays. Kill Militron when you are halfway across the playfield. Stand on the middle platform, jump, and shoot him in the head. Exit through the door at the far right of the playfield. Kill the snakes with bombs. Fight up to the top of the playfield and exit through the door there. Before moving, kill all the flying objects. Then drop down and kill the snakes.

▼ Finally, from the extreme left or right, use a rope to climb up to the level above. Using the open drawers, climb up to and exit through the purple firey hole at the top of the playfield area. Select the book of Koridai from your magic pouch before you enter the next room.

▼ Automatic animation of Ganon plays. Throw the book of Koridai at Ganon. He dies and leaves a key. Take the key. Exit through the door at the upper left-hand side of the playfield.

▼ Jump and strike the gong above Zelda with your sword to wake her up.

▼ End game animation plays signalling that you have finally made it to the end of the game.

Congratulations! You have succeeded in saving Zelda from the clutches of evil Ganon!

GAME ENDS

LASER LORDS



LUXOR: VISIT 1

NOTE: Visits to Sahti the Healer may be made at any time during trips on Luxor if your hit points are getting low.

▼ Remember "Rahman" (from Rahman).

▼ Ask for Jiva (from Rahman).

Remember "Baahka sent me" (from Baahka).

▼ Ask for verse one of Sooth song from Baahka.

▼ Remember "Seb sleeps" from Nebka; kneel.

▼ Remember "Lixir" from Nebka; kneel.

▼ Say "Seb Sleeps" to Makhent. Gate opens.

▼ Buy an iron sword, two gold flowers and two ropes (199, 37 and 49 Taras respectively).

▼ Buy Gamean Crystal from Teb (200 Taras).

▼ Buy Paddy Wine and Seed Grog from Merti (31 and 36 Taras).

▼ Give Seed Grog to Hathor.

Receive verse two of Sooth song.

▼ Use Gamean Crystal while standing behind a column.

Remember "Sooth Stone Seb" from Petra.

▼ Remember "Seb set us free" from Petra.

▼ Ask for Seed of Sysis from

Petra.

▼ Ask for Golden Gamean from Petra.

▼ Give gold flower to Petra.

▼ Receive verse three of Sooth song.

▼ Say "Baakha sent me".

Ask for magic vine seeds; receive three magic vine seeds (keep asking until you have three).

▼ Pick up golden necklace.

▼ Beam up and save.

ARGOS: VISIT 1

Pay for 500 Taras for temporary visa to Nosin.

▼ Ask for Mooloonut from Ligah.

Buy Skulthrobium, Zittoria and Restora from Thesia (27, 16 and 175 Taras respectively).

▼ Remember "Odonato".

▼ Ask for annuls of USURP from Ahriman.

▼ Ask for commercial code from Ahriman.

▼ Buy two nectars and Bachan ale from Aleus (29 Taras and 38 Taras).

Give nectar to Tantalía. Receive access Fornax entry (you will need to remember each code of the words for the code).

NOTE: Do not give a second nectar to Tantalía. You will not be able to buy another one since it is a

removed item in this room. If you need to access the dialogue a second time, you must give the nectar to Dyseosus and it will become available again from Aleus.

▼ Give Bachan ale in order to access dialogue segment with codes; remember all codes.

Receive napkin (you can get rid off napkin after you have finished speaking with Tantalía; it is useless).

▼ Remember "CPR2 is Ahriman". Ask for poem from Tantalía.

▼ Generate negative response from Rycus (offer him something he doesn't want). On dialogue segment generated, select keyword "Woo" to transfer to dialogue which contains the following keywords: remember "Man".

▼ Beam up and save.

▼ Remember "Might Makes Right" from Acteon.

▼ Pay Acteon 25 Taras for access to gym.

NOTE: Because you now have the maximum number of keywords allowed, you will have to forget one to remember another. It is suggested you forget "Seb sleeps". It is easily reacquired.

▼ Pay Acteon 101 Taras.

▼ Remember "Harpies Swoop"

(Lyspaceum entry code).

▼ Pay Cadmus 40 Taras to initiate fight. Defeat Cadmus (use Jiva/Restora if necessary). Receive diamond star.

NOTE: When you get diamond star, life force is recharged and new hit points are added. You can now do the sweep kick (hold button two and joystick down). If you had to use Restora to defeat Cadmus, you may want to go back to Thisea and buy some more before you proceed.

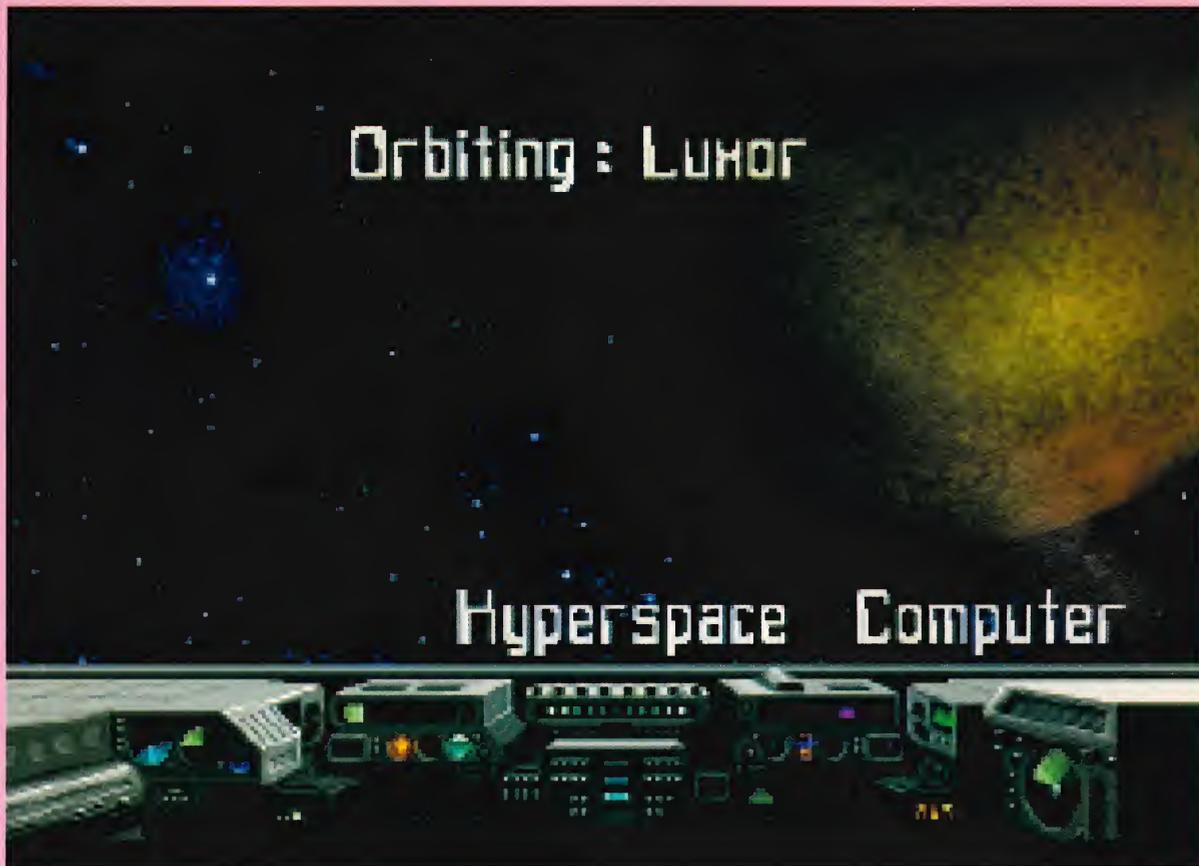
▼ Pay 50 Taras to initiate fight with Opyanti. Defeat Opyanti (use Jiva/Restora if necessary). Receive cup of courage.

NOTE: You can defeat Opyanti fairly easily if you use the sweep kick you got after defeating Cadmus. After you defeat Opyanti, you should be able to do the back kick (hold button two and joystick in opposite direction of kick). If you used Restora to defeat Opyanti, go back to Thesia and buy some more.

▼ Say "Harpies Swoop" to Andron. Gate opens.

▼ Say "Rahman" to Remesh. Gate opens. Receive amulet (you may now forget Rahman).

▼ Give annuls of USURP to Sodipud. Say "CPR2 is Ahriman".



(Must kneel to talk to Sodipud). Receive 50,000 Taras. You may now forget CPR2 is Ahri-man.

▼ Ask for "Motto" for fourth codicil of the commercial code from Lexandaller.

NOTE: Motto will initiate a fight with Lexandaller. You cannot beat him. Get the fourth codicil and run away quickly.

▼ Pay 13,336 Taras to Astal for secret specs.

▼ Defeat Axja. (The script seems to suggest that the only way to defeat Axja is by using the Hermetic helmet. As the program currently stands, he may be defeated without using the helmet).

▼ Receive sword of Seb.

NOTE: If you used Restora during your fight with Axja, go back to Thesia and buy some more.

▼ Pay 35 Taras to Hippas. Gate opens.

▼ Say "Might Makes Right" to Cynicus.

▼ Give first codicil of commercial code.

▼ (You may now forget "Might Makes Right").

▼ Answer "Heroes" to Cynicus. Receive silver spoon.

Give Golden Gamean to Scardansa robe of vision. Receive

robe of vision.

▼ Remember "Golden Fleece" from Scardansa/Themis.

NOTE: Be very careful after you give Scardansa the Golden Gamean. She will turn into Themis, and you may remember "Golden Fleece" while the Themis dialogue is present. Should you accidentally hail or name her again after she has turned into Themis, you will lose Themis, and have no other opportunity to remember "Golden Fleece". You must remember "Golden Fleece" to win the game. If you make a mistake here, you might as well start from the last place you saved.

▼ Pay Lonso 200 Taras.

▼ Say "Man" to Lonso.

▼ Receive Jade Star. (When Jade Star is received, life force is recharged and new hit points are added).

▼ You may now forget "Man".

▼ Pay Milos 150 Taras.

▼ Gate to Corinth Carbide opens.

▼ Ask for second codicil of commercial code from Plenyope.

▼ Pay Stufes 10,000 Taras to receive hot dogs.

▼ Use sword of Seb to knock Emdea's crystal orb head off. Receive crystal orb.

NOTE: Before you leave Argos, make sure you have a bottle of Restora in your inventory. If you don't, buy one from Thesia before you go.

▼ Beam up and save.

FORNAX: VISIT 1

Say "Pan Surrealism" to Erectum. Receive ship receipt.

NOTE: Until you give ship receipt back to Erectum, you should be unable to beam off the planet.

▼ Pay 127 Taras to receive Chateaux Omega.

▼ Pay 34 Taras to receive Fleeton Fire from Barbus.

▼ Show Mok Ton payment. Gate opens.

▼ Give cup of courage to Fleteus Dan.

▼ Receive injector sword.

▼ Give injector sword to Barbus.

NOTE: He will fill it up with poison and give it right back. It's never actually taken from you.

▼ Give Moolonut to Zeke.

▼ Receive ticket to Kuru.

▼ Give Chateaux Omega to Proctus.

▼ Receive Creeg pass.

▼ Ask for verse one of the Omegan Ode from Proctus.

▼ Show Creeg pass to Lictus (he only looks at it, he doesn't

take it).

▼ Gate opens.

▼ Remember "Silicisistorator" from Axis.

▼ Ask for verse three of the Omegan Ode from Jaxus.

Ask for verse two of the Omegan

▼ Ode from Mok Jape.

▼ Show Greeg pass or Bone to Rictus. Gate opens.

▼ Give hot dogs to Bilius. Receive 100,000 Taras.

▼ Give Fleeton Fire (Erif Noteelf) to Nit Kom. Gate opens.

Give Zittoria to Dok Tor. Gate to Lysistrata opens.

▼ Remember "Polysensory Unit" from Lysistrata.

▼ Ask Lysistrata for verse four of the Omegan Odes.

▼ Pay Coprose 33,333 Taras. Receive jet belt.

▼ Give Seed of Sysis to Leta.

▼ Receive Fleeton Nuggett.

▼ Beam up and save.

TEKTON: VISIT 1

Ask for first analect of Co-Fusion to In-Put.

▼ Give Skullthrobbium to Prime Assembler.

NOTE: Do not hail Prime Assembler, particularly not after giving him Skullthrobbium. If you do, he'll get a headache again

LASER LORDS

and you will have to go back to Argos to get some more Skullthrobium.

▼ Say "Polysensory Unit" to Prime assembler, then click on VEU chip, AAU chip, TEU chip, SOS chip, GEU chip, OIU chip.

Receive VEU chip, AAU chip, TEU chip, SOS chip, GEU chip, OIU chip.

▼ Give CEU chip to Swit-Chon. Receive GEU.

▼ Give OIU chip to Tran-Smit. Receive OIU.

▼ Give VEU chip to Graft-On. Receive VEU.

▼ Give crystal orb to Prof-Fit. Receive entry chip.

▼ Ask for second Analect of Co-Fusion from Prof-Fit.

▼ Ask for fourth analect of Co-Fusion from Too-Bee.

▼ Give TEU chip to Fen-Der. Receive TEU.

▼ Give SOS chip to Out-Flo. Receive SOS.

▼ Give AAU chip to Gro-Ing. Receive AAU.

▼ Ask for third analect of Co-Fusion from Reef-Raze.

▼ Give AAU, SOS, TEU, GEU, OIU, VEU to Prime Assembler.

▼ Receive Polysensory unit.

▼ Beam up and save.

TEKTON: VISIT 2

Say "Silicasistorator" to Prime Assembler and then Receive Silicasistorator.

▼ Prime Assembler disappears after giving Silicasistorator.

▼ Beam up and save.

TEKTON: VISIT 3

Give secret specs and Fleeton Nugget to Prime Assembler. Receive access to Woo. Beam up and save.

ARGOS VISIT 2

NOTE: Get some Restora on this trip if you currently don't have any in your inventory.

▼ Say "Harpies Swoop" to Andron. Gate opens.

Use injector sword to kill Sodipud.

NOTE: You must be loaded with poison from Barbus/Fornax; must hit him in ankle on first strike.

▼ Receive dog tags.

Give ticket to Kuru to Ligah.

▼ Receive Fogger.

▼ Pay Odonato for Oxidator.

Receive Oxidator.

▼ Beam up and save.

LUXOR: VISIT 2

If you are low on hit points while on Luxor, go to Sahti and get healed. You'll need to say "Baakha sent me" before she'll talk to you.

▼ Use iron sword to defeat Rerek for access to sewers.

NOTE: You will have to fight Remren in the sewars. Use the iron sword. Use Jiva or Restora as needed to heal life force.

▼ Pick up bronze star (under water against far right wall).

▼ Life force recharged; new hit points added.

NOTE: Vine seed will need to be dropped in water at far end while standing in water to climb up to the window sill.

Use sword of Seb to kill Hakar (use Jiva or Restora as necessary). Pick up Sebine Seal.

NOTE: Say "heal me" to Sahti on your way to Seb's crypt to restore your life force. You will need to say "Baakha sent me" before she'll talk to you.

▼ Give Paddy Wine to Menkh. Gate opens.

▼ Pick up two Koptoins on floor.

Use iron sword or sword of Seb to kill Hotep (use Jiva or Restora if you get close to dying). Pick up mask of Koptos.

▼ After killing Hotep, use Sebine seal while standing in the middle of the alter-type thing. Gate to tomb opens.

▼ Use rope to crawl over on ledge directly across from Laser Righter.

▼ You must stand exactly on the edge of the step. Pick up Laser

▼ Righter and Koptoin.

▼ Pick up three ammo clips.

Say "Seb set us free" to Seb. Seb wakes up; you may now talk to him.

NOTE: You may now forget "Seb set us free", but don't accidentally go back to the room before you have finished talking to Seb, or you'll have to say it again.

▼ Say "Sooth stone Seb" to Seb. Receive Sooth stone.

▼ You may now forget "Sooth stone Seb".

▼ Give sword of Seb to Seb. Receive fourth verse of Sooth

song.

NOTE: Before you leave Luxor, restore any lost hit points by asking Sahti to heal you.

▼ Beam up and save.

FORNAX: VISIT 2

NOTE: There is no need to say "Pan Surrealism" to Erectum or to give the Creeg pass to Lictus.

▼ Give Silicasistorator to Axis. Receive ball of string.

▼ Give dog tags to Jaxus. Receive access to Woo (hyper-space kit).

Give Polysensory unit to Lysistrat. Receive face.

Beam up and save.

TEKTON: VISIT 4

Say "Silicasistorator" or "Polysensory unit" to Ree-Sept. Gate opens.

NOTE: After the gate opens, you can forget both of these terms.

Give ball of string to Dee-Fusion. Receive Auroran shield.

▼ You will have to jump across the moving platform and fight a bunch of nasty droids in the variable. Use the flip movement and run/jump as fast as you can. You cannot kill them!

▼ Beam up and save.

WOO: VISIT 1

Remember "Sweet grass feed" and "Sing Jen heat" from Ah-Gazel.

▼ Say "Sing Jen heat" to Sing Jen.

▼ Pick up Sing Jen. You may now forget "Sing Jen heat".

Say "Sweet Grass feed" to Sweet Grass. Pick up Sweet Grass. You may now forget "Sweet Grass feed".

NOTE: There are a couple of characters you need to be aware of. There is a wolf from which you must obtain two bones. Just ask and he will give them to you. On approach of the bear, give him a bone and he will leave to bury it. This will clear your path.

▼ Give Sweet Grass to Rom Bok. Rom Bok goes away; barrier cleared.

▼ Remember "Wong Mah song" from Ow-Li.

▼ Remember "Pau Chi Pau" from Chim Pan.

NOTE: You will have to jump over



the green part of the tree branch on the right.

▼ Say "Pau Chi Pau". Pick up Pau Chi. You may now forget "Pau Chi Pau".

▼ Remember "Mu Shru Chew" from Sap Ah Jo. Say "Mu Shru Chu". Pick up Mu Shru. You may now forget it.

▼ Say "Golden Fleece" to Tran-Tu-La. Receive Golden Fleece. You may now forget "Golden Fleece".

▼ Give poem to To-Fu. Receive Lo-Tus.

NOTE: You may also recite the analects of Co-Fusion to receive Lo-Tus.

▼ Say "Wong Ma Singh". Pick up Wong Ma.

▼ Give Wong Mah to Wao 1.

NOTE: Wao disappears and reappears later. Use vine seed in water near the left edge of the screen to make vine which enables you to crawl on to the ledge, giving access to the next room.

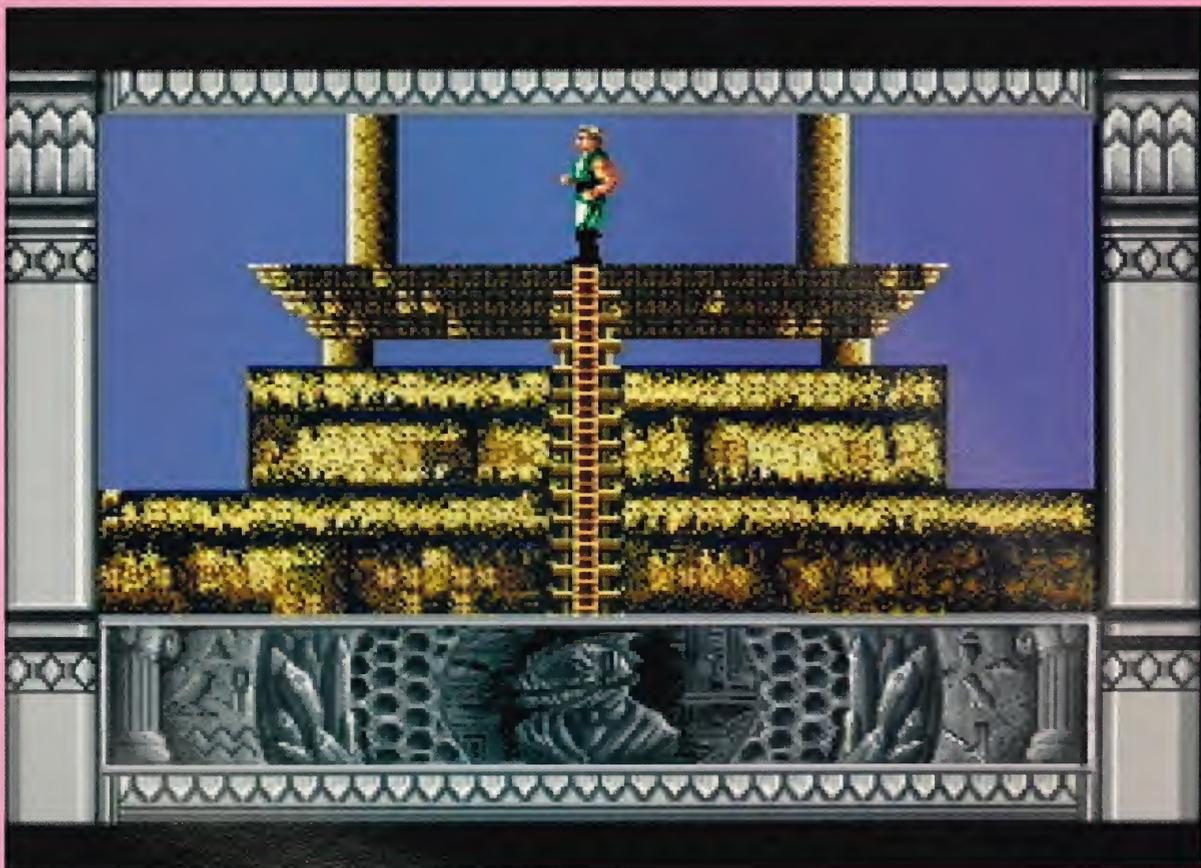
▼ Ask for verses one, two three and four of song of Flux from Wao 2.

▼ Receive verses one, two, three and four of song of Flux.

▼ Say "Lixir" to Lao. Give Pau-Chi, Mu-Shru, Sing Jen, Lo-Tus and Gold Flower to Lao. Receive Lixir.

NOTE: Use flip movement to cross the gap. Give robe of vision to Tao. Receive harp.

▼ To access the last room, you must either do a big flip over the gap in the preceding room that leads to it, or you must run a rope



across the gap and crawl over it.

- ▼ Beam up and save.

HIVE: VISIT 1

NOTE: Arm yourself with the fogger when you beam down, and make sure you have the jet belt and oxidator with you.

- ▼ Say "Odonato" to Odonato.
- ▼ Receive wing lacquer.
- ▼ Ask for two servings of honey from Odonati. (Honey restores hit points. Use it if you get low.)
- ▼ Use harp near Larva. Receive verse of Hum of Hive.
- ▼ Repeat above action three more times.
- ▼ Give sooth stone to Hive Queen. Receive Royal Jelly.

NOTE: You must still have a silver spoon in your inventory to receive Royal Jelly. If you need more Royal Jelly, buy another silver spoon from Odonato/ Argos BEFORE you give him the wing lacquer, then come back to the Hive Queen and recite the

- ▼ Omegan Odes.
- ▼ Beam up and save.

LUXOR: VISIT 3

NOTE: If you are low on hit points, see Sahti before you leave Luxor. Also, if you don't have Jiva in your inventory, get some from Rahman before you leave.

- ▼ Give Lixir to Nebka Silver Star (select keyword "Pendant").
- ▼ Receive silver star.
- ▼ Beam up and save.

ARGOS: VISIT 3

Give wing lacquer to Odonato.

Receive hyper laser.

NOTE: If you need more Royal Jelly, buy another silver spoon from Odonato/Argos BEFORE you give him the wing lacquer, then go back to the Hive Queen and recite the Omegan Odes. (Make sure you have the Auroran shield before you enter the next room). Ask for Gongor's mirror from Gongor/Leneh.

NOTE: Do not look at or use this item or you will die.

- ▼ Give Gongor's mirror to Lexandaller. Receive antidote.
- ▼ Give the Golden Fleece to Hemeptotus.
- ▼ Receive condensation crystal.
- ▼ Give antidote to Gongor. Receive Gongor's crown.

NOTE: If you are low on Taras, you can sell the crown to Coprose/Fornax. You may also want to buy some ammo clips. If you do not have Restora in your inventory, buy some from Thesia before you leave.

- ▼ Beam up and save.

RAVANNA: VISIT 1

NOTE: Try to have as many of the following items as possible in your inventory before you beam down on Ravanna: honey (two servings preferably), Restora, Royal Jelly, Jiva. You're going to have to take

some damage here, so be prepared! Minions/guards (characters who cannot talk, but sure love to beat you up) regenerate from beamdown to beamdown. Kill them the first time, and they will stay dead as long as you don't beam up again.

▼ Joe must jump across some of the banks of silver fans. He cannot get over some of them by walking. It is also not a good idea to fight on these things.

▼ Defeat sword-wielding guard (best to use a sword). Clear the barrier.

▼ Defeat short punk guard with laser (again, it is best to use a sword). Clear barrier.

▼ Ask for first code of Sarpedon. Defeat Belial (use hyper laser).

▼ Defeat squishy green guard with eye stalk. (Use sword or combination of hyper laser and sword).

▼ Ask for second code of Sarpedon. Defeat Salmundo (use sword or combination of sword and hyper laser).

▼ Defeat eyeball guard (use sword or combination of hyper laser and sword).

▼ Defeat skullface guard (use sword).

NOTE: Use the third elevator from

the right to get to the next room.

▼ Ask for third code of Sarpedon.

▼ Defeat Demonda (use sword or combination as before).

▼ Recite commercial code of Argos to Thorax.

▼ Receive fourth code of Sarpedon.

▼ Give face to Thorax. Gate opens.

▼ Use hail or name command on Sarpedon 1 to initiate fight. Let Sarpedon 1 hit you once; he will then disappear. (There is nothing you can do about this. Be prepared to lose about 250 hit points.)

▼ Defeat pavement pizza guard (use sweep kick; any other attack will cause you a lot of grief!).

▼ Recite voidal murmur to Double. Gate opens.

▼ Talk to Sarpedon 2. Hit keyword "refuse" to initiate fight. Let Sarpedon 2 hit you once; he will then disappear (again, there is nothing you can do about this, so be prepared to lose about 250 hit points).

▼ Use condensation crystal on Sarpedon: triggers winning end-game sequence.

▼ OR give condensation crystal to Sarpedon. Triggers losing end-game sequence.

GAME ENDS

ANDY STOUT'S brain hurts: he's learning French interactively, improving his golf swing and viewing a vintage Betjeman tour of the West Country — all at the same time

Language Director

Aimed more at the business and education markets than the domestic consumer these programs are not cheap. Available in four languages (English, German, French and Spanish) each course is split into three levels and each level costs £174.99. However, if you are keen to learn a new language they are certainly worth the investment.

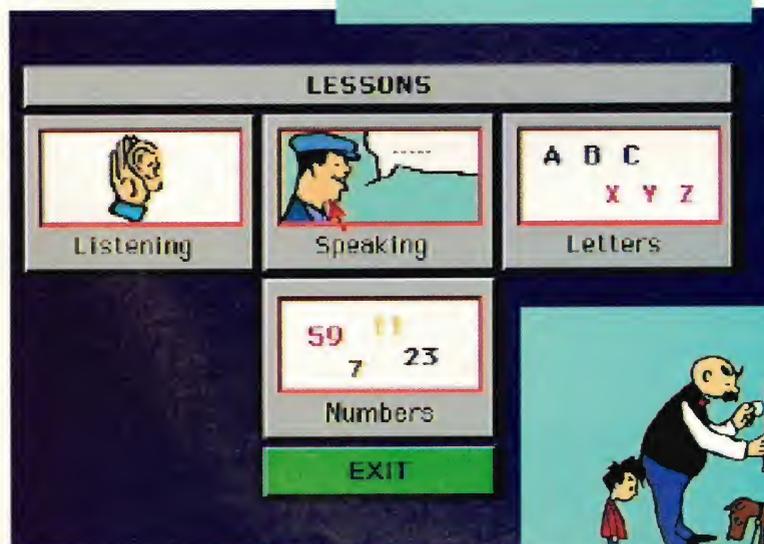
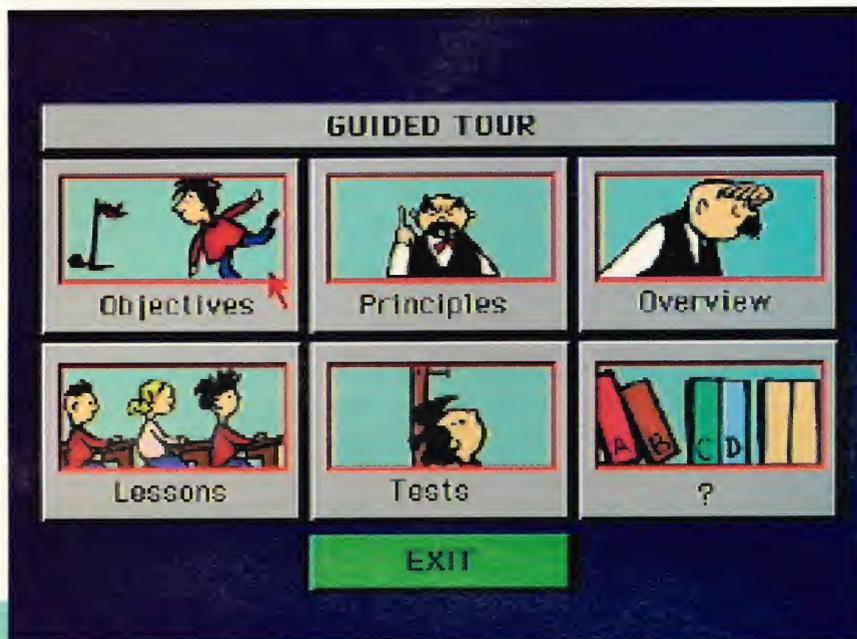
So what do you get? Let's look at French Level One, which is for beginners — Level Two is for intermediates and Level Three for advanced students. You get three discs: two of these contain the lessons, while the third is an overview of what the whole course is about. This Guided Tour is available in 14 languages and details the workings of the system as well as pointing out how to get the most out of it. This is the only time you'll hear or see your mother tongue because once this disc is over (and if you toggle all the sections you're in for about 30 minutes of interactive and audio-visual introduction) it is nothing but pure French.

This can sound intimidating at first but complete immersion in a language is the best

way to learn it and the course tries to take you through a second childhood using pictures and icons to explain the words. Using the format of a cartoon story, there are two modes to follow it — play and learn. "Play" trains your listening and comprehension skills by showing you the animation and audio/visual cues while you hear the pronunciation. "Learn" encourages you to say the sentence from the cues given. At the end of each lesson there is a test that examines your acquired knowledge and if you pass it you progress to the next lesson. There's also an information centre on each disc which has a dictionary where words are defined using icons or examples and grammar tables. You can learn at your own pace and tailor the program to your needs.

Preliminary research has shown that one language level takes around 40 hours to master and this form of interactive learning certainly ensures that the knowledge is absorbed quickly and efficiently but there are problems. First, the fact that French is the only language on the disc and second, the visual cues are not always obvious. This means that it would be handy to have a French dictionary beside you as the meaning of some words is not totally clear.

But the *Language Director* courses have a lot to recommend them. Rating anything like this is almost impossible but if you have the will to learn a new language and the money to afford the course, then this would be an excellent starting point.





on your right foot when you swing. This is one of the many tips available in *Nick Faldo's Golf Course 2*, which builds on the stuff he taught you in *Nick Faldo's Golf Course 1*. Yet again, Nick saunters round the fairways with golfing guru David Leadbetter analysing every part of the game and offering helpful insights into the way it should be done. As he has won rather a lot of tournaments it's safe to say he knows what he's talking about.

It starts with a good 20 minutes dedicated to the mechanics and feel of the swing with Nick showing you exactly what it should look like and a list of possible errors you might be making yourself. Next, it's a short game and a guide to getting the swing of pitch shots just so (apparently it's all in the wrist) before the disc moves on to putting, bunker play, stopping and running the ball, until every aspect of the game is covered.

It's not the same as having personal tuition by any means, but video tuition can actually work. It's a bit of a trial and error process — attempt something, realise you've got it wrong, go back, watch the video, try it out again and so on, but it does sink in eventually. If you can't afford personal tuition, this is well worth it.

Nick Faldo's Golf Course Vol 2

DISTRIBUTOR: Philips

RUNTIME: 60 mins

PRICE: £12.99

RATING: 3/5

ENCODING: Good

AUDIO: Good

The exact origins of golf are lost in the mists of time but there is evidence that it was played in Scotland during the 15th century. Since then golf has gone on to become one of the largest sports in the world with great tracts of land given over to the sculpted greens and fairways of your average golf course. Golfers become extremely passionate about the sport and, if you are one of the hooked multitudes, you'll know that getting some good coaching is imperative. Your ball, which is meant to fly in a straight line towards that pin in the distance, has a distressing tendency to think for itself and veer off to the side. It also seems to have an annoying predilection for sand. What can you do about it? For a start, you can try putting your weight



The Lost Betjemans

DISTRIBUTOR: Philips
 RUNTIME: 115 mins
 PRICE: £12.99

RATING: 4/5
 ENCODING: Good
 AUDIO: Shaky



In 1969 the poet John Betjeman was knighted and in 1972 he was made Poet Laureate, the poet of the royal household who receives an annual stipend of £70 plus £27 in lieu of the traditional butt of sack (or cask of wine if you prefer). He died in 1984. Betjeman's studied whimsy seemed almost tailor made for the British public and his peculiarly English form of light verse was well received. Unusually for a poet, he was almost popular except among the residents of a part of Berkshire whom he alienated single-handedly with his infamous couplet: "Come friendly bombs and fall on Slough/ It is not fit for humans now."

In 1962 and 1964 Betjeman made a series of 12 films for TWW, the Bristol-based company which then held the ITV franchise for that area. They were 15-minute black and white shorts, detailing various towns in the West Country in his own, idiosyncratic style. However, they were lost without trace. Then in 1993 a film researcher found an unmarked canister in a vault and discovered one of the lost films in it. Becoming rather excited, he set off to find more. In the end, six were unearthed, restored and transmitted over 30 years after they were made.

Now compiled on to Video CD, *The Lost Betjemans* begins with an introduction detailing the films' discovery and restoration, paving the way before the real thing starts, when you're back in time to the early 1960s. Even earlier than that to be honest. Betjeman's viewpoint was that of a slower, more genteel age and the films on the disc are really a homage to a West Country that is now long gone and was fading into memory even then. When he visits Marlborough he describes in verse the life of pupils at Marlborough College, where he went himself in the 1920s, loathing every minute of it. At Clevedon he imagines the thoughts wheeling through the heads of the residents of a clifftop hotel.

It's in Bath, though, where the 20th century intrudes, that Betjeman rises to the challenge. The Bath film is an impassioned plea against development and the real danger back then that the city's Georgian architecture might be tossed aside for rows of shining tower blocks. Betjeman describes the city and its history lovingly, while occasionally describing it through the eyes of a developer from London. His view was that developers were malevolent, a group that simply didn't like people.

And Betjeman did — unreservedly with a warmth that shines through the six films on the disc. Their quality might be a bit shaky and Betjeman's style a relic of a bygone age, but they're still fascinating viewing.



DR ZITBAG'S TRANSYLVANIA PET SHOP VOLS 1-6

At his most gruesomely ghoulish in cape and fangs, ANDY STOUT is spectacularly spooked at one of the most impressive cartoons around

Oh globules. Oh huge, gelatinous, grungy globules. It's out with the plastic fangs, on with the cape, hook your feet round the beams and swing gently upside down as one of the best kid's cartoons in recent years finally slithers out on to Video CD. Presenting — in the grand tradition of such excellent British animation as *Dangermouse* — *Dr Zitbag's Transylvania Pet Shop*. Huzzah!

If you haven't come across Zitbag before, prepare to be suitably impressed as this is delightfully "out to lunch" stuff that hits the middle ground between appealing to both children and adults superbly. So, depending on which category you fall into, grab either a milkshake or a glass of wine, settle back and enjoy...

Zitbag's Pet Shop caters to the whims of the slightly odd Transylvanian population — a collection of spooks and horrors who need pets more than most. Not only do they need familiars to help them in their haunting, but also, a lot of these pets are high maintenance to say the least. Got a Vampire Bat who left his teeth in his last victim? Well, pop down to Zitbag's for a replacement set. Want to impress a loved one? Then what could be better than a Zombie Toad.

To give you an idea of what you're letting yourself in for, here's a brief description of one of the episodes called Double Trouble. Zitbag sneakily plants quick growing "nice" flowers in the Exorsisters' garden in the hope that they'll be horrified and call him round to sort them out. They are, and armed with the latest creation from his laboratory, Moltergeist, he sets out to fix things and hopefully win their undying (ahem) affection.

Moltergeist, unfortunately, also destroys their beloved Giant Venus Fly Traps and



decaying compost heaps as well, leaving them unimpressed. Somehow Zombunny sorts the mess out but then the sisters give Zitbag an ultimatum: choose between them, there can be no more stereo romancing. Matters become grievously complicated from here on with Officer Deadbeat fining Zitbag for non-payment of fines and an accident involving a duck and a photocopier that results in two Zitbags (one of whom quacks rather a lot). The upshot is probably the most fun you can have without actually decomposing yourself.

There are six discs, with two stories on each, ranging from the creation of a Night Mare to win a horse race to a search for a badly needed Were-mouse. In all of these, Zitbag tries to get his hands on the Exorsisters, Officer Deadbeat tries to get his hands on Zitbag, Zombunny tries to do nothing and Horrifido simply tries to lead a quiet life. Only Zombunny succeeds.

DISTRIBUTOR: Philips
RUNTIME: 44 mins each
PRICE: £12.99 each

RATING: 4/5
ENCODING: Good
AUDIO: Good

MEET THE CAST

Dr Zitbag

Sidney Heironymous Algernon Zitbag to give him his full name. Has two main loves in his life; Transylvanian Zlotys and the beautiful Exorsisters. Unfortunately, he doesn't seem capable of getting his hands on either. Much given to mad inventing and maniacal cackling.

Horrifido

Zitbag's loyal and long suffering skele-hound. Comes up with most of the brilliant ideas and receives none of the credit (sort of like Spot the Cat from Hong Kong Phooey but a bit more on the boney side).

Zombunny

Remarkably adept at staring into the distance thinking nothing, doing nothing and occasionally drooling. Zombunny seems to serve no useful purpose. Or does he? Oohh, the mystery of it all.

The Exorsisters

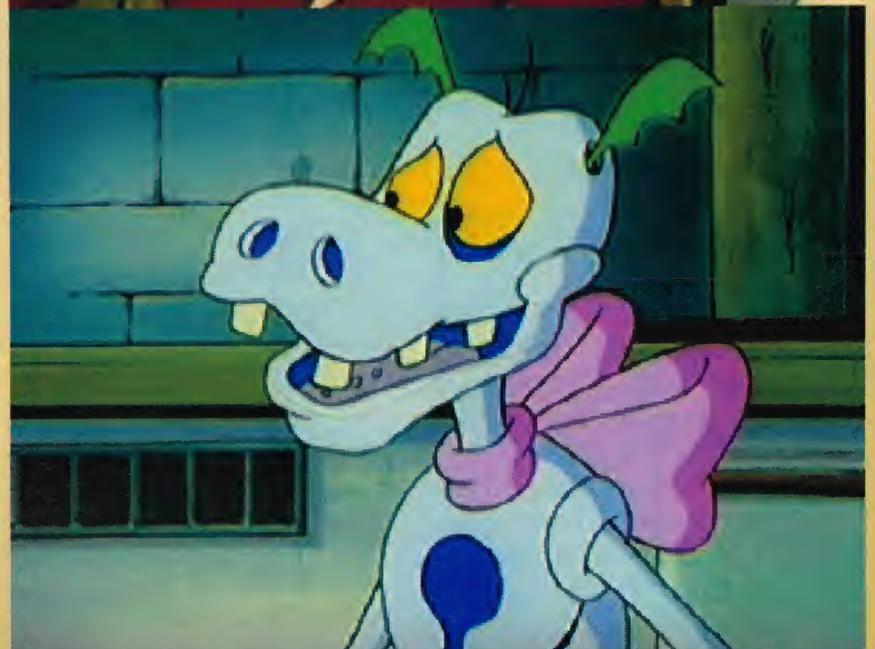
The unlucky objects of Zitbag's desires. Two beautiful vampiresses who come across like Morticia Adams only with more outrageous hairdos. Rumours that they're collaborating with the Sisters of Mercy on a new record are entirely unfounded.

Officer Deadbeat

Has the simple goal of seeing Zitbag incarcerated and banged up and generally wants to throw him in jail and chuck the key down a very deep well. Nothing, if not complicated, these policeman chappies.

Dr Sherman Vermin (The German)

Zitbag's arch-rival, not only for status of Most Gifted Inventor, but also for the affections of the Exorsisters. Like Zitbag, has a penchant for mad inventions but goes a bit easier on the mad cackling.



Summer's over, but BEN SOUTHWELL experiences the warm glow of autumn with a feast of movies that are full of the feel good factor



THE LAWNMOWER MAN

DIRECTOR: Brett Leonard
STARRING: Pierce Brosnan,
Jeff Fahey
CERT: 15
RUNTIME: 104 mins
DISTRIBUTION: Philips
PRICE: £12.99

RATING: 4/5
ENCODING: Good
AUDIO: Good

To steal from a well known joke about comedy: "What's the secret of a good box office? Timing." Release your film the same week as a summer blockbuster, such as *Independence Day* and it's likely to vanish without trace. Choose the quieter weeks of spring or autumn and a low budget film can leap up the box office chart.

It was certainly true for *The Lawnmower Man*. To all intents and purposes this film looked set for B-Movie status. However, the combination of release date and the fact that *The Lawnmower Man* was the first film in the cinemas to capitalise on the mania for virtual reality created a huge smash. Based on a short story by Stephen King, it is about a simple gardener who, thanks to computers and a scientist played by a pre-Bond Pierce Brosnan, has his brain capacity increased by 400%. The results grow from the fun of computer games to a crescendo of violence. The story moves along at a healthy lick and there are plenty of opportunities for

the special effects department to show off the, then, latest in computer graphics, accompanied by the most glorious sound effects — definitely one for the Interactor cushion (see page 11). At the time, virtual reality had never looked so exciting, and, despite their disappointingly average encoding, it still looks good today.



IQ

DIRECTOR: Fred Schepisi
STARRING: Meg Ryan, Tim
Robbins, Walter Matthau,
Stephen Fry
CERT: U
DISTRIBUTION: Philips
RUNTIME: 92 mins
PRICE: £17.99

RATING: 4/5
ENCODING: Good
AUDIO: Good

It works like a maths problem.

Question: how does a garage mechanic persuade a brilliant and beautiful mathematician to fall in love with him? Answer: an uncle called Albert Einstein.

IQ is a simple, innocent, romantic comedy starring two of the most appealing actors around. Tim Robbins is the garage mechanic and the popular Meg Ryan is Einstein's mathematician niece. She is engaged to Stephen Fry, a brilliant thinker who wouldn't know what love was if it ran him over. While Ryan's heart knows what to do, she is ruled by her head and her head would never let her fall for a garage mechanic.

But *IQ*'s stroke of genius is in the casting of Einstein. Walter Matthau is superb, shuffling around exuding intelligence and diffidence in equal measure. He is the key character in the film and he plays up to the part magnificently, surrounded by three ageing, like-minded souls all rooting for Robbins.

In these days of loud explosions and flashy special effects it is great to see a film that talks gently to you and leaves you amused and with a wonderful warm glow.

BLUE STEEL

DIRECTOR: Kathryn Bigelow
STARRING: Jamie Lee Curtis
CERT: 18
DISTRIBUTION: Philips
RUNTIME: 94 mins
PRICE: £12.99

RATING: 2/5
ENCODING: Average
AUDIO: Good

One of the few women directors working in the action thriller genre, Kathryn Bigelow is nothing if not ambitious. With the likes of *Point Break* and *Strange Days* she has proved more than a match for many of her testosterone-fuelled male colleagues when it comes to staging a chase or a fight. In *Blue Steel*, however, she is trying something more suspenseful and sinister, and it will not be to everyone's taste. Jamie Lee Curtis plays a woman who has just qualified as a New York cop. Before she can say "Protect and Serve" she finds she is trying to protect herself as she becomes the object of a killer's attention. It doesn't help that she also becomes romantically involved with the guy... *Blue Steel* tries to be a lot of things at once.

Here, her character fights back, laying the "helpless female victim" to rest. But while *Blue Steel* is interesting it never quite achieves the sort of depth or fluency it is after, allowing the rather grim subject matter to take over.

BUSTER

DIRECTOR: David Green
 STARRING: Phil Collins,
 Julie Walters
 CERT: 15
 DISTRIBUTION: Philips
 RUNTIME: 98 mins
 PRICE: £12.99

RATING: 3/5
 ENCODING: Good
 AUDIO: Good

Phil Collins has the perfect screen persona for the part of Buster Edwards — cheeky Cockney. Everyone's favourite drummer is transformed into everyone's favourite Great Train Robber. The film is basically Buster's life story, showing how small time crook Edwards became the most wanted criminal in Britain. It's very much a rose-tinted affair with the sympathy cards stacked heavily in Buster's favour. You just can't help liking him as he steals the flowers from a grave to get around his missus, or breaks into Mothercare to go Christmas "shopping" for things for a new baby. "Did you get receipts," asks his wife June (Julie Walters) knowing full well that the items are all stolen. The film places the bond between Buster and his wife at the heart of everything. All either of them want is happiness for each other and their daughter. Buster is always saying: "I did it for you" as he tries to provide for his family. The Great Train Robbery was Buster Edwards' criminal equivalent to the National Lottery — the answer to all his dreams and financial security for him and his family. Or so he thought. The story shows how this most English of couples finally returned from hiding in Mexico because they missed everything from home, including the London rain. *Buster* is an extremely likeable British film with fine performances from Collins and Walters and a nice twist in its tail.



THE PRINCESS BRIDE

DIRECTOR: Rob Reiner
 STARRING: Cary Elwes,
 Robin Wright, Peter Falk
 CERT: PG
 DISTRIBUTION: Philips
 RUNTIME: 94 mins
 PRICE: £12.99

RATING: 5/5
 ENCODING: Average
 AUDIO: Good

Once upon a time there was a film called *The Princess Bride*. It had heroes, giants, villains, wizards and true love. But, as the posters said, it was "Not just your basic, average, everyday, ordinary, run of the mill, ho-hum fairy tale." The *Princess Bride* took all the elements of classic fairy tales and put them in a story bursting with no end of witty modern twists, which is really no more than you would expect from Rob Reiner, the director of *When Harry Met Sally*. Fred Savage is a modern American boy stuck in bed with flu. His grandfather (Peter Falk) comes to read him a story. A story! In this age of TVs, videos and computer games, Savage is not impressed. After all, it's just a story about Buttercup, the most beautiful woman in the world, and how her true love must fight to rescue her from kidnappers and win her hand in marriage. Yuk! But gradually the story wins him over, as good stories always do. Before long he is completely hooked, even tolerating the soppy bits. By using the young boy to voice all the common complaints about fairy tales, Reiner neatly gets round any resistance to the format and draws us into his wonderful story — a

good thing too, because it's an excellent story that will appeal to everyone.



YOUNG GUNS

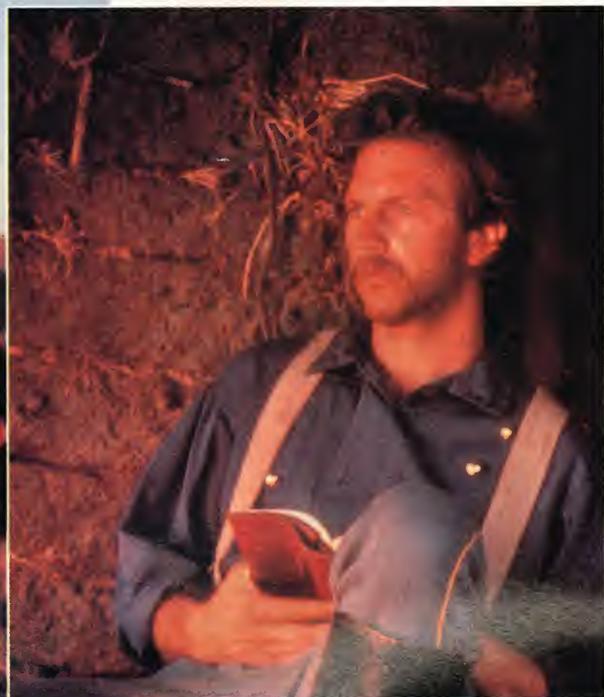
DIRECTOR: Christopher Cain
 STARRING: Emilio Estevez,
 Keifer Sutherland, Charlie Sheen,
 Lou Diamond Philips, Jack Palance
 CERT: 18
 DISTRIBUTION: Philips
 RUNTIME: 102 mins
 PRICE: £12.99

RATING: 3/5
 ENCODING: Good
 AUDIO: Good

Westerns are rather like the British film industry; they keep being declared dead only to be resurrected a few months later. *Young Guns* was one of the more recent rebirths capitalising on the popularity of the brat pack. So you get Emilio Estevez as a young Billy the Kid, with Keifer Sutherland, Charlie Sheen, Lou Diamond Philips as, well, young guns. They play a posse of hired "regulators" whose job is to rid the town of the local bad guy (Jack Palance — wonderful as ever). Nothing in a western is straightforward and before long their benefactor is murdered. They find themselves on the run from the law and on their way to being the object of the biggest manhunt in history. The film has the traditional qualities that make westerns enjoyable — shoot 'em ups, horse riding, camp fires, dames and baddies and the young stars bring just the right swagger to their roles. The western is brought bang up-to-date and it makes for a rollicking night in.



A magical Wild West, a detective story brimming with racial tension and side-splitting comedy: the latest imports have BEN SOUTHWELL captivated



DANCES WITH WOLVES

DIRECTOR: Kevin Costner
STARRING: Kevin Costner, Mary McDonnell
CERT: PG-13
DISTRIBUTION: Philips (Import)
RUNTIME: 181 mins
PRICE: around £24.99

RATING: 5/5
ENCODING: Good
AUDIO: Glorious

When Kevin Costner took on directing duties as well as starring in a three hour "western" everyone thought that he had flipped and the result would be a flop. How wrong can anyone be. Seven Oscars later it was Costner who was laughing all the way to the bank with a reputation that was through the roof and a film that was pretty excellent.

Dances With Wolves is the story of John Dunbar, an army officer who

wants to see the Wild West before it disappears. He sets up home next to land owned by the Sioux Indians. Initially, there is mistrust and hostility between them, but gradually a mutual understanding grows and Dunbar becomes almost like one of the tribe. In an America wracked by guilt at its treatment of the native Americans, *Dances With Wolves* struck a chord with millions.

Costner proves to have a sure hand as a director, delivering a film that is both beautiful and intelligent. The sweep of the landscapes is majestic, conjuring for us a wonderful image of what the Wild West was all about.

The performances are uniformly good and John Barry's score is serenely sumptuous, doubly so on this Video CD. Costner has never been better. It's one of the most captivating three hours I've spent in a long time.

FILM FACTS

The seven Oscars won by *Dances With Wolves* were:
Best Picture, Director, Cinematography, Screenplay, Music, Sound, Editing.
 It was nominated for five more.

THE PINK PANTHER

DIRECTOR: Blake Edwards
STARRING: Peter Sellers, David Niven, Claudia Cardinale
CERT: Not rated
DISTRIBUTION: Philips (Import)
RUNTIME: 113 mins
PRICE: around £24.99

RATING: 4/5
ENCODING: Good
AUDIO: Mono (well it is from 1963!)

This is the film that inspired, among other things, that terrible joke: "Where does the Pink

Review copies supplied by Oakland CDi

Panther live? Durham, durham, durham, durham durham durham... — all right, I know it loses something on the printed page, but not that much.

To cartoon fans everywhere *The Pink Panther* is an animated feline



creature. *The Pink Panther* of this film is a priceless diamond under threat from a notorious jewel thief, the Phantom. The animated feline was actually created for the titles of Blake Edwards' comedy, accompanied by Henry Mancini's stupendous theme.

And the only man to stand between the Phantom and the Panther? None other than the most famous French detective with the worst accent ever — Inspector Clouseau. This is the film that introduced the world to Peter Sellers as Clouseau. It was so popular it didn't just produce several sequels (including modern versions without Sellers that should be avoided like the plague), it also created a load of cartoon series. Watching this original heist movie today is great fun. It is not just a wonderfully funny film, it is bursting with 1960s flavour. From the easy listening soundtrack to the continental locations, the European high life to the great cast (including David Niven and Claudia Cardinale) it is tremendous fun from start to finish.

MISSISSIPPI BURNING

DIRECTOR: Alan Parker
 STARRING: Gene Hackman, Willem Dafoe
 CERT: R
 DISTRIBUTION: Philips (Import)
 RUNTIME: 127 mins
 PRICE: around £24.99

RATING: 4/5
 ENCODING: Good
 AUDIO: Good

Gene Hackman is one of those actors who always seems to have been good. From the *French Connection* films on, he has produced one quality performance after another, becoming, if that's possible, even better. In *Mississippi Burning* he is excellent as one of two FBI agents sent to investigate the disappearance of three young civil rights workers in America in the 1960s.

Directed by Alan Parker, *Mississippi Burning* is a thoughtful look at racial bigotry and justice, wrapped up in an enthralling detective story. Dafoe is a "by the book" FBI man, whereas Hackman prefers "alternative" methods of investigation. The community they face is dominated by the Ku Klux Klan and the whole

Movie
certificates the
American way

U —

Universal

PG —

Parental Guidance

PG-13 —

Parents are strongly cautioned that no-one under 13 sees the film, a bit like our 12 and 15 certificates

R —

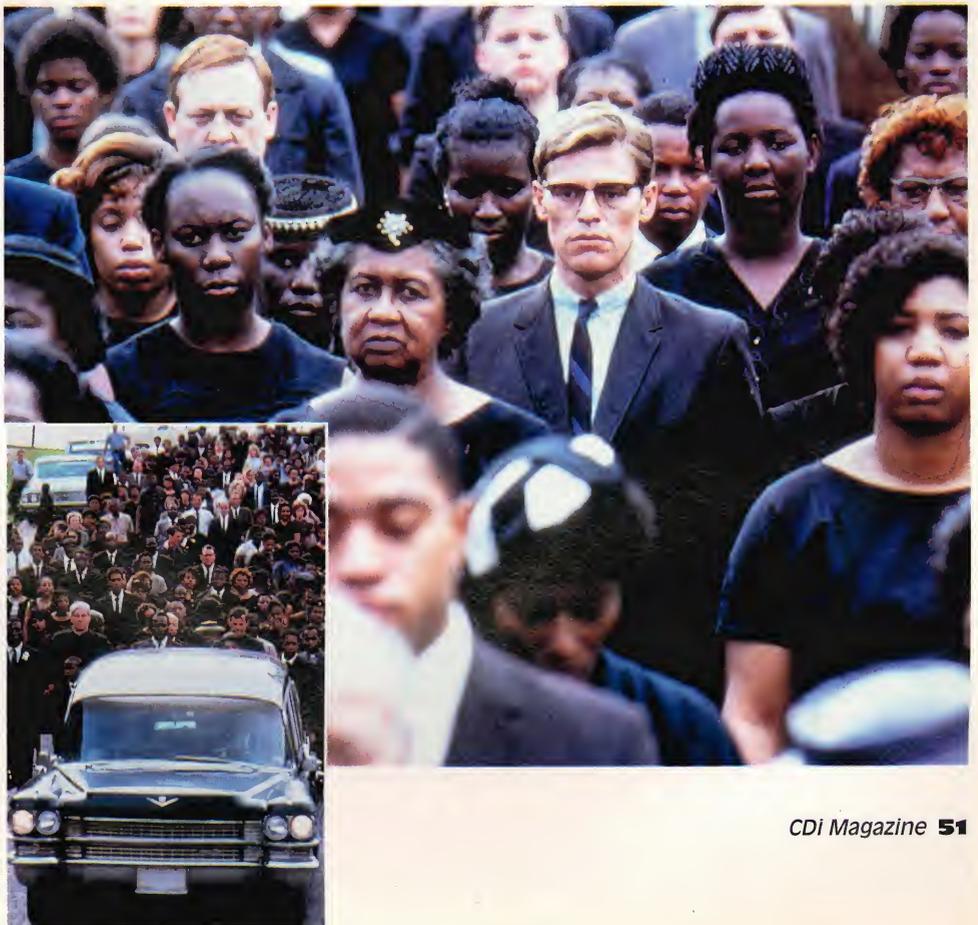
No-one under 17 is allowed to see the film unless accompanied by an adult

NC-17 —

No child under 17 allowed

story is played against the backdrop of the racial unrest of America in the early 1960s. As the investigation comes up against one dead end after another the partnership between the agents comes under increasing strain.

Though it is a harrowing film, *Mississippi Burning* was a huge hit. I had forgotten just how good it is — and it is certainly worth watching over and over again.



...Import section... Import section... Import section...



Price Watch... Price Watch... Price Watch... Price Watch...

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NAME THAT TUNE

No American TV quiz show would be complete without a smarmy host and this is no exception. JASON ALES has grave doubts about the tunes

The British have pioneered a certain type of TV game show where the contestants dedicate years of their lives to the art of learning the information required to win a prize of absolutely no monetary value for their troubles. In the US, however, they want their payoff. In Britain you receive a cut glass goblet, in America you would probably get Bolivia.

American game shows are an art form and *Name That Tune* (which surfaced briefly in this country a few years ago) is at the peak of that art. The requirements for a good game show are simple: a smarmy host who will come out with patronising comments at the drop of a hat; terrible graphics for the show title; annoying theme music and a truly simplistic gameplay. *Name That Tune* has the lot and this interactive version of the game recreates it all



lock, stock and barrel. As you'll have guessed, such realism isn't exactly going to get it any high marks.

For those of you who have never come across this pinnacle of family entertainment, the goal is simple: the discs play a tune and you have to guess what it is. It all goes like this: Up to four players (or four teams if you have a lot of friends who're at a loose end one night) can play at once and you start by choosing team colours. Once that's done you're into the riotous, laugh-a-minute game itself.

Round one has 16 questions in four different categories, each team or player having to answer two each. The category is explained to you: "Summer Of Love features tunes that were hits in 1967" for example, and then your tune is played. You shout out the answer, hit the hotspot that tells you the answer and then highlight a box to admit whether you got it right or wrong. Points are awarded at a random value and you can also snap up bonus questions which usually dwell on the personal life of the artiste in question.

Round two takes the same format only the quicker you answer, the more points you get, and at the end the top two teams progress to round three. This is where it starts to get relatively interesting with the infamous "I'll name that tune in one" round.

First, you hear a clue and then you have to say in how many notes you're going to *Name That Tune* (less notes played mean more points). Then that

number of notes are played on a piano (or a reasonable sounding facsimilie), you shout out the tune, then you're given the answer and you have to confess your accuracy. An important point, though, get it wrong and you lose the number of points you bet.

One player progresses to the last round where eight pictures of famous artistes are shown and five tunes played. Match the tune to the picture and you get more points. Get even one miserly question wrong and you're out. Then you enter your name on the high-score table, take a bow, and your friends sit there in awe at your immense musical knowledge.

But why is this game so bad? First, there's the host who pops up with comments such as: "If I could, Green Player, I'd pat you on the back" or has a tendency to yell: "Doggone it", "Oh shoot" and the like.

But where the game really falls down is in the music as it does not use the originals of the songs but cover versions which sound like they've been recorded by the Test Card Orchestra and are virtually unrecognisable. Once you know what it is, Al Stewart's *Year Of The Cat* sounds vaguely like the original, but the theme from *Miami Vice* defied any form of identification from six different people.

Not one of the tunes are contemporary — an Asia song from 1982 was the most up to date that we could find. And it's far too American — quite a few of the songs never even made a ripple over here.

SRATINGS

Graphics: 62%

Sound: 50%

Longevity: 56%

Overall: 61%

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3rd DEGREE



Well, they could wait, but the lure of a couple of bottles of Cabernet Sauvignon coupled with fillet steak and chocolate mousse with Laphroaig malt whisky was too much for them. Then we bolted the door and refused to let them out until the game was finished.

3rd Degree is the sort of game that stands or falls on the players who are pushing the buttons on the controller, hence this departure from our normal review procedure.

Suitably stuffed and lubricated, myself, Sara (long-suffering girlfriend) and our unwitting guests for the evening, Tim and Amanda, settled down in front of the TV. First up was the logging in.

It's worth pointing out, here, that *3rd Degree* was put together by PF Magic, the same people behind the phenomenally successful *Dogz* computer program. Therefore, while the game is never going to push the gameplay envelope, it is amazingly slick.

It's also mouthy in the extreme. "Who do you want to be?" it asks

before informing you in a slightly unhinged voice: "I want to be the master of time and space myself." Hmm. You pick your name out of the extensive list, pick a sex (though if you are a tad adventurous, the game will pick it for you) and finally, a picture to represent yourself. It is always a good idea to do this yourself, as a statement such as: "Andy, you are Joan of Arc" can really mess up your evening.

Next, you are each shown a dilemma. You indicate your choice using the direction button (which doesn't show up on screen) and a challenger is appointed to agree or disagree with you. If you both jump the same way, you score points. If you don't, another player is appointed as a judge and you have to plead your case. The judge decides which way to award the points.

Simple, yes it is. Guaranteed not to cause arguments, no.

Things started off sweetly enough with Tim

and I agreeing on a dilemma which involved finding a huge amount of money in a suitcase. But then Sara and Amanda disagreed over the next dilemma and I had to adjudicate, giving the points to Amanda. Whoops! Guess who was on dish washing duty?

And on it went. Tim came up with the totally awful defence of "I pressed the wrong button, guv'nor", which impressed no one. Sara decided that I'd never been troubled by a single moral in my entire life, while Amanda laboured on gamely, despite her onscreen picture looking suspiciously like a giant gorilla. The eventual winner, after all three rounds had been completed, was not recorded. Luckily the reactions to the game were.

First, *3rd Degree* is tremendously entertaining. An evening of decent imbibing beforehand probably helps, but the way PF Magic have set it up with a pair of bickering hosts on the disc is amusing — the first time anyway. They've taken time over the presentation, too, making the stills that accompany the dilemmas suitably over the top and the graphics are pretty nifty, too.

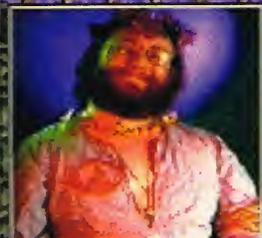
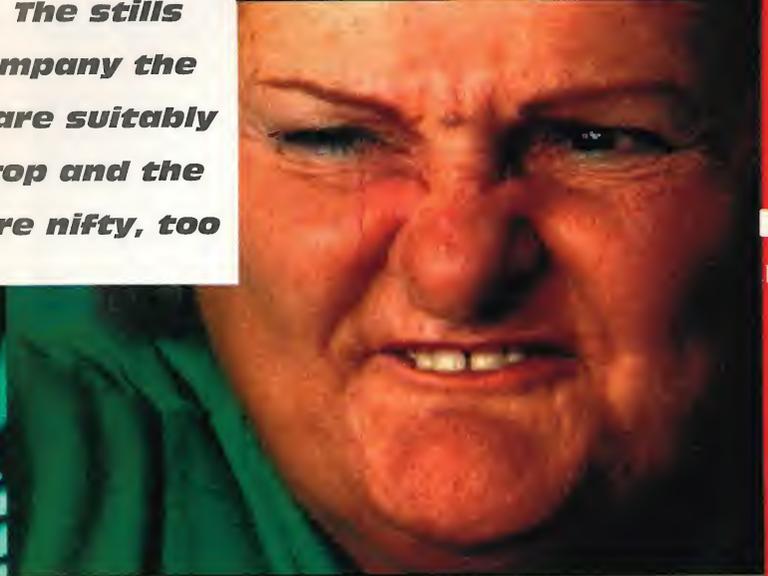
The problem lies in the dilemmas which are a bit bland. This is great if you're trying to market a family-oriented game, but over the years the traditional versions of this sort of thing have been on the spicy side. If you want juicy controversy here you'll need to create it yourself.

That said, it's well done and should provide some decent amusement for a few winter evenings at the least. And it is probably the best of its type so far.

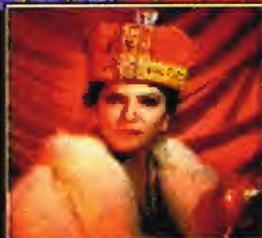




It is amazingly slick and mouthy in the extreme. The stills that accompany the dilemmas are suitably over the top and the graphics are nifty, too



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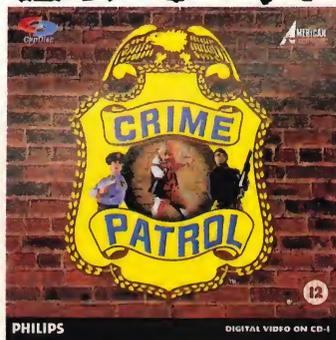
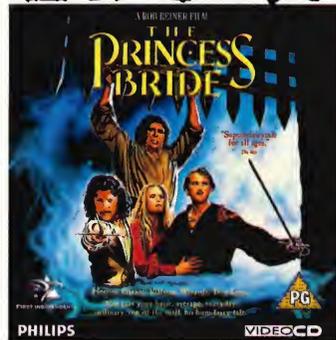
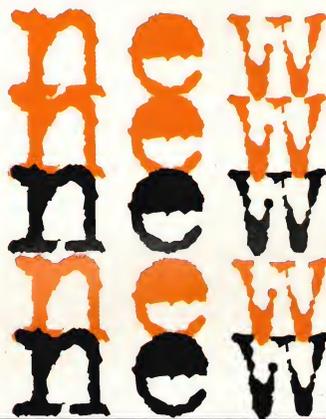
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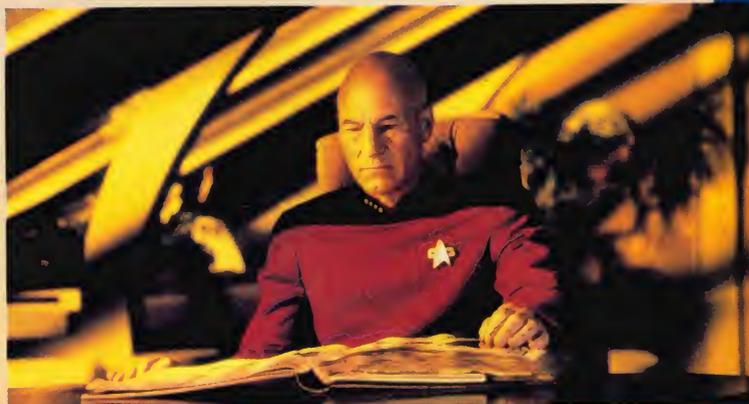
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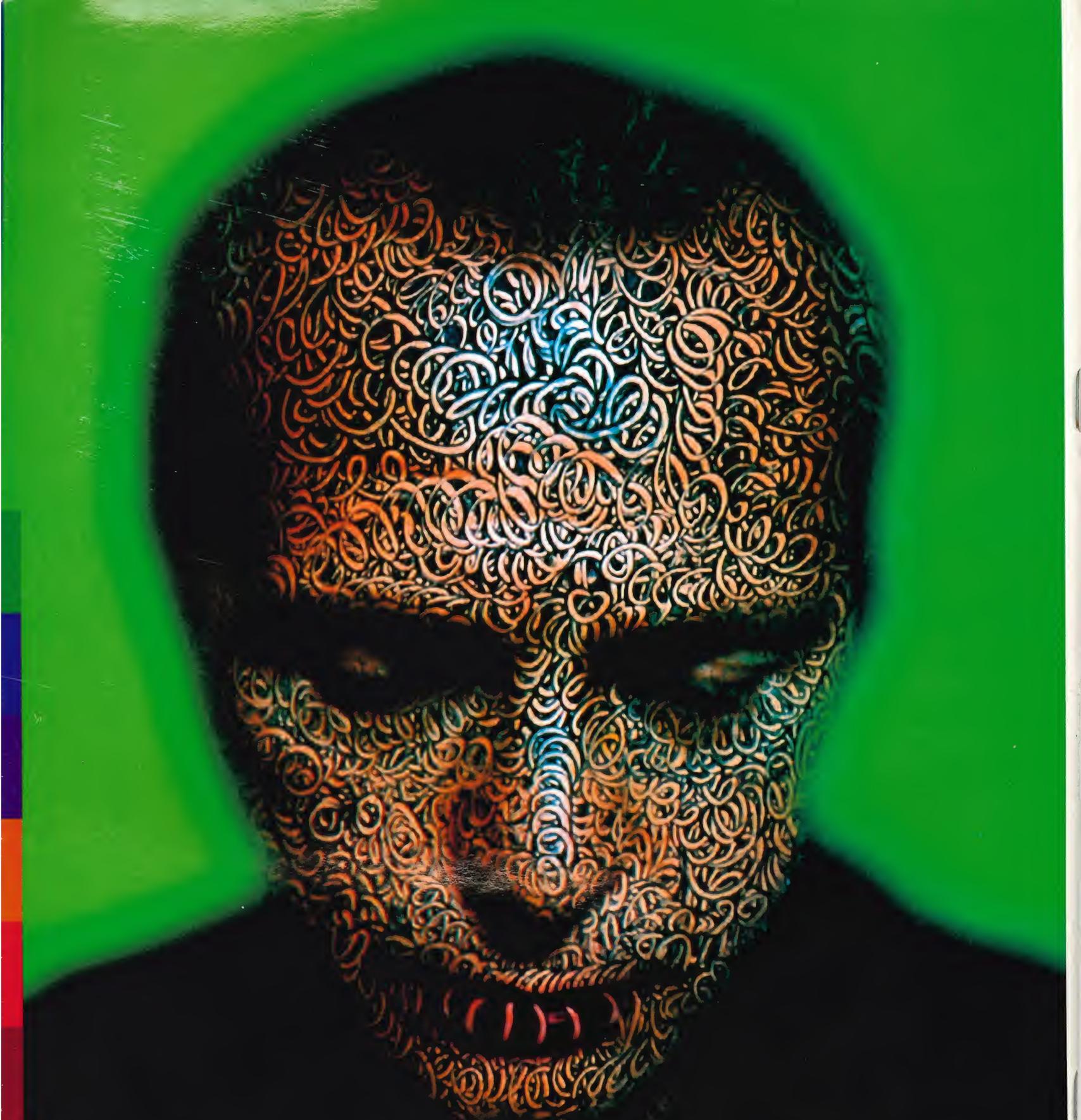
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